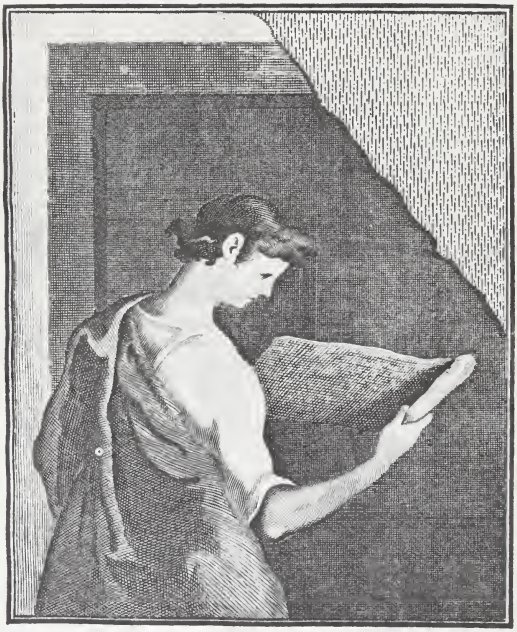

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CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

Dutch and Flemish Painters.

PART THE FOURTH,

CONTAINING THE LIVES AND WORKS

OF

JAN STEEN,
GERARD TERBURG,
H. E. VANDER NEER,
PETER DE HOOGE,
GONZALES COCQUES,
GABRIEL METSU,
GASPAR NETSCHER,
A. VANDER WERF,
NICHOLAS MAES,
GODFREY SCHALCKEN.

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Jan Steen pinxt. C. W. Marr sculpt.

JAN STEEN.

From a Picture by himself, in the possession of His Excellency The Baron Verstolk de Soelen, &c. &c. &c. at the Hague.

Published 1833, by J. Smith & Son, 137, New Bond Street, for Smith's Catalogue Raisonné.

A CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

DUTCH, FLEMISH, AND FRENCH PAINTERS;

In which is included a short Biographical Notice of the Artists,

WITH A COPIOUS DESCRIPTION OF

THEIR PRINCIPAL PICTURES;

A STATEMENT OF THE PRICES AT WHICH SUCH PICTURES HAVE BEEN SOLD AT PUBLIC SALES ON THE CONTINENT AND IN ENGLAND;

A REFERENCE TO THE

GALLERIES AND PRIVATE COLLECTIONS,

IN WHICH A LARGE PORTION ARE AT PRESENT;

AND THE NAMES OF THE ARTISTS BY WHOM THEY HAVE BEEN ENGRAVED;

TO WHICH IS ADDED,

A BRIEF NOTICE OF THE SCHOLARS & IMITATORS

OF THE

GREAT MASTERS OF THE ABOVE SCHOOLS:

BY

JOHN SMITH,

DEALER IN PICTURES.

PART THE FOURTH.

London:

PUBLISHED BY SMITH AND SON, 137, NEW BOND STREET.

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ND
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PREFACE.

The publication of the present volume having been delayed nearly a year beyond the time promised for its appearance, the Writer feels that satisfactory reason is due to the Subscribers, for the procrastination. In attempting this, he is compelled to repeat an assurance already given, that an earnest desire to render the work as complete as possible has ever been his object, and in pursuance of this, neither time nor difficulties have been considered, while anything was left unattained which he considered necessary to that end. Impressed with this feeling, he has never ceased endeavouring to overcome obstructions which jealousy or some other bad spirit had, on one occasion, thrown in his way.

He is now most happy to say that, through the obliging assistance of liberal friends to the arts (to whom he acknowledges himself most deeply indebted), his endeavours have been crowned with success. His present Majesty has been most graciously pleased to grant the Writer permission to have free access to view and describe all the pictures in the royal collections—a privilege from which he had hitherto been debarred.

In addition to the valuable enlargement of the work from this permission, will be given the accumulated information of the past year, derived from attendance at public sales, and from private researches in England, and on the continent.

A desire for the preservation of works of art, compels the Writer to use every means in his power to prevent the ravages, which the mania for cleaning, and what is called restoring, is making among fine pictures.

Although this subject has been noticed in the general Introduction to the work, he thinks that it cannot be too often repeated ; nor can possessors of fine pictures be too fully impressed with the necessity of preserving them from injury, if they have a regard for the art, and really estimate what they possess.

It is unnecessary, and would be invidious, to point out particular instances, where the fatal effects of unskilful cleaning and bad repairing, falsely called restoration, have been practised ; every discerning amateur must have had opportunities of observing many sad examples of it. The proprietors of such pictures must also have experienced, to their great mortification, the consequent depreciation of their property, when brought to sale.

Nor is this system of destroying pictures confined to England, for a similar propensity exists on the continent ; so that by the united efforts of these conceited improvers of pictorial beauty, the number of pure and precious productions of the pencil are yearly diminishing. The time is not far distant, when all that can be known of many such abused gems having ever

existed, will be through the vague medium of sale catalogues, or by the more ample description given of them in this and other works on art.

It was intended that this Part of the Work should comprise an account of the productions of the several artists whose names were announced at the conclusion of the Third Part: but the Writer has been induced to deviate from the plan proposed, in order to adopt a better classification of masters; and he confidently trusts that the alteration will meet the approbation of Subscribers.

An account of the works of Eglon Vander Neer, Peter de Hooge, Nicholas Maes, Adrian Vander Werf, and Godfrey Schalcken, have been substituted in the place of those omitted, their productions being analogous to those of Jan Steen, Gerard Terburg, Gabriel Metsu, and the other painters treated of in this volume.

That no disappointment may be experienced from not including those of Paul Potter, Adrian Vander Velde, Karel du Jardin, Hobbima, and Backhuysen, the Subscribers are informed that they are in a forward state for the press, and will appear at a very early period. This classification, it is hoped, will also be approved, as the same volume will comprise the works of those Dutch masters that have chiefly excelled in painting of cattle, and the inanimate beauties of nature, as this does of those most distinguished for their lively representations of the familiar and intellectual.

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JAN STEEN.

It has already been observed, that every painter exhibits to a certain extent his own disposition and character in his works ; and were it necessary to give proof of this opinion, it might be strikingly illustrated by the life and productions of this artist. He was the boon companion of all the merry fellows in the village ; the most entertaining relater of droll stories ; the willing and jovial guest of every social party ; and the very best painter in his particular class that ever lived.

Jan Steen was born at Delft, in the year 1613, of respectable parents, who educated him in a manner suitable to his birth, and intended him for an employment very different from that which his own taste and genius disposed him to follow. In compliance with the decided choice which he manifested for drawing, he was first placed with Nicholas Knufer, a painter of historical and fancy subjects ; on quitting this master, he is supposed to have studied for a short time under Adrian Bramder ; and lastly to have perfected himself with Van Goyen.* The talents and agreeable dis-

* It is not from the slight and hasty productions which so frequently are met with at sales, that the real merit of this landscape

position of the pupil procured him the esteem of his master, Van Goyen, and also won the affections of his daughter, whom he married. Thus was cemented a friendship between the artists, which evidently continued through life; as he appears to have taken a pleasure in representing his father-in-law in his pictures, as a guest at the social board, or merry meeting, at which he himself was always present, as were frequently his wife and children.

His father, perceiving but little prospect of pecuniary gain to be derived from the pursuit of a profession, the chief reward of which was honour, established his son in a brewery at Delft; but the gaiety of Jan's disposition led him incessantly into company; neglect of his business, and extravagance of expenditure, soon ended in bankruptcy. By the assistance of his family, he was enabled shortly after to open a public-house in the same town; but this line of business only served to increase the evil which had caused his former failure, as it gave him a ready opportunity of indulging his own propensity, and at the same time of ministering to those of his quondam associates. Whole days and nights were frequently spent in drinking and carousing; thus was consumed by himself and worthless

painter must be judged—most of these being merely finished studies or practical lessons, done from nature for his scholars. The full extent of his genius can be only rightly appreciated by his finished pictures, which are of rare occurrence; of this class there are two in the collection of Lord Wharncliffe, which for masterly execution, rich *empasto* of colour, and force and brilliancy of effect, are but little, if anything, inferior to the landscapes of Rembrandt.

companions more liquor than he sold to his customers. By such indulgences, it frequently happened that his stock was exhausted; and when reduced to this extremity, he would take down his sign and have recourse to his pencil, in order to obtain a fresh supply, which, when obtained, was again wasted in the same intemperate manner. Notwithstanding these excesses, such was the vigour of his genius, and the dexterity of his hand, that he continued for many years to paint, with undiminished fervour and success, a great number of pictures, representing every variety of subject, abounding with diversity of character, humorous events, and satiric or moral allusions. Unhappily his uncontrollable inclination for liquor and low company increased with his years, and perpetually plunged him and his family into poverty and distress, from which he as constantly relieved himself by the exercise of his pencil; requiring only a little sober application to meet the wants of a starving family, and to satisfy, in a degree, the demands of his urgent creditors.

Thus was the greater portion of a valuable life consumed, and vigorous talents destroyed, by such degrading propensities; his mental powers became paralysed, and his person exhibited the effects of a premature old age.

He died in the year 1689, aged 53.

OBSERVATIONS.

The early works of Jan Steen, like those of every excellent painter, are distinguished by the neatness and beauty of the finishing, and a careful attention to the drawing and the minutiæ. Many of these productions bear a close resemblance to the pictures by Francis Mieris, who it is said took such delight in the humorous stories of Jan Steen, as to spend whole nights in his company. Nor was Mieris the only artist who suffered himself to be beguiled by the entertaining sallies of this painter. The refined and accomplished Metsu was at one time on such intimate terms with him, that they mutually painted on each other's pictures. At this period there is a great similarity of manner as well as subject in their works. By degrees he attained a style perfectly original, combining rich and harmonious colouring with a skilful union of the *chiaro scuro*, and a masterly freedom of handling, surpassed by no one: such are the pictures representing "The Prodigal Son," and "The Christening Festival," in the collection of Henry Philip Hope, Esq.; "The Effects of Intemperance," in the collection of William Beckford, Esq.; and "The Cockfighters," in the collection of the Marquess of Bute. His figures also assumed a

more animated expression, and present a diversity of character most appropriate to the subjects: whether they exhibit the ordinary scenes of life; the festive hilarity of a Village Wedding; the Gossiping at a Christening; the jollity of a Twelfth Night; Convivial Parties with music and singing; or were of a grave and sentimental character—as the Effects of Idleness and Intemperance; the Folly and Misery attendant on the pursuits of Alchymy; the Malady of Love; or the Illustration of a Fable. The episodes to all these subjects are well chosen, and evince a ready invention, and an acute observance of nature.

His latter productions show the baneful effects of an irregular and debauched life: they are frequently vile in subject, and consequently vulgar in the characters and expressions. The colouring is frequently brown and heavy, and the execution loose and slovenly. Notwithstanding this degeneracy, every picture from his hand bears the stamp of genius. Of the several excellent painters of familiar life in this school, he is unquestionably entitled to precedence, for the display of the more difficult and higher attainments of the Art. In his works are discovered originality of invention, ingenious composition, variety of character, blended with natural expression, perfect knowledge of colouring and *chiaro-scuro*, and bold and dexterous execution.

The numerous pictures painted by Jan Steen, had the natural effect of keeping their prices exceedingly low during his life, and for some time after. They were to be met with in almost every liquor shop, *cabaret*, or petty dealer's, throughout the town of Delft;

and were no doubt originally given in payment for liquor, or the necessary articles for a family. They were relieved from this degradation by the continual purchases made by foreign dealers and amateurs, the value rising in proportion to the demand, until they acquired the rank and estimation which they now hold.

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THE

WORKS

OF

JAN STEEN.

1. The Effects of Intemperance. In illustrating this moral lesson, the painter has not scrupled to introduce the portraits of himself and wife, in the characters of the master and mistress of the house, both of whom appear to have recently indulged to repletion in the pleasures of the table, and are now sunk into a profound sleep. The latter, a fine comely woman, dressed in a red jacket bordered with ermine, and a bluish silk petticoat, is seated in the centre of the apartment by the side of the table. While in this state of drowsy inebriation, a girl is picking her pocket; and at the same time a little boy stands by, holding a piece of money in his hand, and looking archly on. A third child, and the youngest in the family, sits near a large window in the act of aiming a blow with a fiddlestick at a wine-glass which is placed on a chair before him. In the back of the room are seen a servant man handing some bags of money to the maid. Amidst this scene of spoliation may be observed a dog on the table, devouring the contents of a pie; a cat, while in the act of springing up at a bird, has knocked down a china vase; some meat is burning at a fire, and a monkey is amusing himself with books and parchment deeds; which, with a china jug, a silver plate, a broken goblet, a violin, and a Bible, lie scattered on the floor. Thus are the baneful effects of intemperance strikingly pourtrayed in the universal language

of painting; and the whole exhibits such consummate skill, both in the conception and execution, as to fully justify the opinion that the artist was one of the greatest painters of the Dutch school.

2 *ft.* 9 *in.* by 3 *ft.* 5½ *in.*—C.

Collection of M. Danser Nyman, *Amst.*	1797.	700 *flo.*	63*l.*
——— M. Smeth Van Alpen, .	1810.	1299 *flo.*	118*l.*
——— M. Sereville, . *Paris*, .	1811.	6853 *fs.*	274*l.*
——— the Duc d'Alberg, *Lond.* .	1817.	. . .	345 *gs.*
——— Geo. Watson Taylor, Esq.	1823.	. . .	220 *gs.*

Now in the collection of William Beckford, Esq.

---

2. View of a Dutch Village during some Public Holiday. On the left is seen a company of persons who appear to have just quitted the festive board, and embarked in a boat which is seen leaving the shore, while the jolly host, cap in hand, stands on the bank, bidding them adieu. Among a number of villagers on the opposite side is one on horseback drinking off the stirrup cup. This is a free and masterly production.

1 *ft.* 4½ *in.* by 2 *ft.* 1½ *in.*—P.

Collection, anonymous, . . *Paris*,	1774.	. 750 *fs.*	30*l.*
——— of Chevalier Erard, . .	1832.	. 1880 *fs.*	75*l.*

---

3. An Interior with many Figures, amongst which is Jan Steen, seated at a table, taking wine and refreshments with a female.

3 *ft.* 3 *in.* by 4 *ft.* 2 *in.*—C.

Collection of M. Van Seger Tierens,	1743.	. 420 *flo.*	38*l.*

---

4. A Dutch *Kermess.*

3 *ft.* 4 *in.* by 4 *ft.*—C.

Collection of Vanden Hure Graaf Van Hogendorp,	1751.	. 830 *flo.*	74*l.*

---

5. Backgammon Players. The interior of a room, in the centre of which is a young woman, dressed in a pink jacket, dark gray skirt, and white apron, feeding a parrot in a cage,

which is suspended from the ceiling; on her left sits a boy, teazing a kitten; and beyond him is a woman engaged at a stove. Two gentlemen playing at backgammon, and a third looking on, composed the right side of the picture. Engraved by J. De Marc.

1 *ft.* 7½ *in.* by 1 *ft.* 3 *in.*—C. on P.

Collection of M. Lormier, . . . 1763. . 540 *flo.* 47*l.*
Now in the Musée at Amsterdam. Worth 200*l.*

---

6. A Village Revel. This scene of mirth and jollity is represented as passing at a large ale-house situate on the bank of a river. Among a mixed multitude of persons may be observed an old man supporting himself on a crutch, and carrying a basket of eggs; nearer the front is a jovial young fellow, seated on the ground filling his pipe; and behind him is seen a company of seven merry companions in a boat, several of whom evince the effects of the day's indulgence. The scene exhibits the rich variety of character which give interest and value to the artist's works.

3 *ft.* 8 *in.* by 4 *ft.* 11 *in.*—C.

Now in the collection of His Majesty.

The preceding is, perhaps, the picture which was sold in the collection of M. Wierman, . . 1762. . . . . 180 *flo.* 15*l.*

---

7. The Interior of a Room, in which are numerous persons feasting and merry-making; amongst the company is seen the jovial landlord, presenting some oysters to a young woman.

2 *ft.* 9 *in.* by 3 *ft.* 8 *in.*—C.

Collection at Amsterdam, . . . 1756. . 360 *flo.* 31*l.*

A picture corresponding in description to the preceding, styled Jan Steen and his wife, eating oysters, was sold in the collection of M. Lormier, ... 1763. . 950 *flo.* 85*l.*

3 *ft.* 3 *in.* by 4 *ft.* 3 *in.*—C.

---

8. The Dentist extracting a Patient's Tooth.

1 *ft.* 1 *in.* by 10¼ *in.*—P.

Collection of M. Lormier, . . . 1763. . 160 *flo.* 14*l.*

A picture representing this subject is in the gallery at the Hague.

9. The Frugal Repast. The interior of a room, in which are a comely couple seated at table taking their repast. The woman, wearing a dark gray jacket, a white apron, and scarlet petticoat, is seated in an arm-chair, cutting a slice of butter; the gentleman sits on her right, holding a glass of liquor in one hand, and raising his hat with the other; a dog, and various culinary objects, are on the ground in front.

8½ *in.* by 10 *in.*—P.

Bought of M. Walschot, at Antwerp, 1814, by the Writer. 30*l.*

Sold in the collection of Edward V. Utterson, Esq. 1832. 17½ *gs.*

This is perhaps the one which was sold in the collection of M. Wierman, ... 1762, for 135 *flo.* 12*l.*

---

10. A Baker, of a thin but good-humoured countenance, stripped to his shirt, and having on a white cap, occupied exposing on the stall-board of his shop cakes and bread, some of which a woman is buying; at the same time a boy is blowing a horn, to give notice that hot rolls are ready. The upper part of the shop window is overspread with vine branches. Engraved by J. Bemme.

1 *ft.* 2½ *in.* by 1 *ft.*—P.

Collection of M. Wierman, . *Amst.* 1762. . 160 *flo.* 14*l.*

——— M. Vander Pot, *Rott.* 1808. . 705 *flo.* 63*l.*

Now in the Musée at Amsterdam. Worth 100*l.*

---

11. A Large Company of Persons in a Room, feasting and merry-making.

3 *ft.* 4½ *in.* by 3 *ft.*—C.

Collection of M. Wierman, . . . 1762. . 150 *flo.* 13*l.*

---

12. The Companion. Diogenes with a lantern, seeking for an honest man.

3 *ft.* 4½ *in.* by 3 *ft.*—C.

Collection of M. Wierman, . . . 1762. . 124 *flo.* 11*l.*

---

13. A Village Scene. Among the various figures which enliven the subject, is a female, in a black cloak and a yellow

petticoat, apparently listening to a man playing music, while another offers him a glass of wine; near them is a child, sitting on the steps of a door blowing a trumpet.

1 *ft.* 6 *in.* by 1 *ft.* 6 *in.*—P.

Collection of Madame Backer, . . 1766. . 345 *flo.* 31*l.*

---

14. St. Nicholas's Day; or, the festival at which good children are rewarded, and bad ones disgraced. A composition of twelve figures.

1 *ft.* 9 *in.* by 1 *ft.* 7½ *in.*—P.

Collection of Madame Backer, . . 1766. . 400 *flo.* 36*l.*

---

15. St. Nicholas's Day. The interior of a room, with a company of about ten persons; among whom is a woman, in a green jacket bordered with ermine, seated on the right, inviting a girl, who has a little pail on her arm and a figure of the saint in her hand, to come and embrace her. On her right is a good-humoured youth, pointing at a boy who stands blubbering at the side; and at the same time a girl is mocking him with a wooden shoe containing a rod. A basket of gingerbread, and a variety of other objects, add to the picturesque effect of this excellent picture.

2 *ft.* 7½ *in.* by 2 *ft.* 3½ *in.*

Collection of M. Van Seger Tierens, 1743. . 695 *flo.* 62*l.*
Now in the Musée at Amsterdam. Worth 250*l.*

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16. St. Nicholas's Day. The composition of this excellent picture is formed of eight figures, of which the most conspicuous is a girl, whose merits at school have entitled her to peculiar honours and rewards, and she is accordingly decked with a wreath, a gold chain, and two tulips; she also carries in her hand a cup, into which a boy, with a toy in his hand, is putting a piece of money, which his mother appears to have given him for that purpose. The good girl is attended by a young female, who holds her skirt, and a youth, carrying a reed with

a sprig and an orange attached to it. Behind these are a girl, an old man, and a disgraced blubbering boy.

2 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—P.

Now in the collection of Harry Phillips, Esq.

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17. A Merry-Making. The company consists of about eleven persons, assembled to commemorate some agreeable event; among them is a jovial fellow (perhaps intended as a portrait of the artist), sitting in a *nonchalant* position on the left with a violin and bow in his hands; he is in the act of turning round to a merry couple who stand in the centre, ready to commence a dance; at the same time a boy on the right is playing a flute, to the sound of which a white dog is dancing, greatly to the amusement of an old woman, who is seated at table with a waiter standing behind her. A tub. with vine branches about it, is in the front; near which is a girl, with a pewter flagon and a mug in her hands. This is a vigorously painted picture, abounding in a variety of humorous characters. Engraved, No. 41, in the Poulain Gallery.

2 *ft.* 11 *in.* by 2 *ft.* 5 *in.*—P.

Collection of	M. de Gagny, . . .	1762. .	1000 *fs.*	40*l.*
———	M. Nogaret, . . .	1780. .	2401 *fs.*	96*l.*
———	M. Langliers, . . .	1786. .	6000 *fs.*	240*l.*
———	M. Robit, ...	1801. .	2800 *fs.*	112*l.*
———	George Morant, Esq.	1832. . . .		205 *gs.*

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18. A School. The master of the seminary, an aged man, wearing a black cap and a gray robe, with yellow striped sleeves, is seated on the left, holding a ferula in one hand, while with the other he points to a book which a blubbering boy is reading; on the right of the latter are a girl and a boy: close to the front is a third boy, occupied in writing. An ink-stand and a book are on a table before the master—half-length figures. This is a well-composed and carefully-finished production.

1 *ft.* 9½ *in.* by 1 *ft.* 10½ *in.*—P.

Collection of M. Capello, . *Amst.* 1767. . 625 *fs.* 56*l.*
Now in the collection of J. R. West, Esq., Alcote, Stratford-on-Avon.

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19. Two Women and a Man in a Room. One of the former stands at the door of the apartment, while the man is giving a pipe to the other woman. A bed and a table complete the composition.

1 *ft.* 3 *in.* by 11¾ *in.*—P.

Collection of M. Gaignat, . . . 1768 . 448 *fs.* 18*l.*

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20. A School of Boys and Girls. The interior of a large room, in the centre of which are the master and mistress of the school seated at a table; the former, wearing spectacles, is leaning back in his chair, mending a pen; the latter hearing a boy say his lesson. About twenty-eight scholars, disposed into groups, exhibiting the variety of character incident to the juvenile age, occupy every part of the room. Among them may be observed a little boy lying asleep on the floor in front, with his hat and play-box under his head; and beyond him is a girl, standing with a book under her arm. Engraved by V. Green.

2 *ft.* 8 *in.* by 3 *ft.* 6 *in.*—C.

Collection of M. Lormier, . . . 1763. . 1000 *flo.* 90*l.*
——— M. Braamcamp, . . 1771. . 1200 *flo.* 108*l.*

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21. A School. The master of the seminary is a man in years, seated on the right, and seen in a profile view. He is dressed in a yellow jacket with striped sleeves, and has on a black cap; before him stands a blubbering boy, in a gray dress, whom he is about to chastise with a ferula. On the farther side of a little table are a girl and a child, the former of whom is laughing at the boy; beyond these are five other scholars, variously occupied. This is a free and broadly painted picture.

3 *ft.* 7 *in.* by 2 *ft.* 8½ *in.*

Collection at Mr. H. Phillips's, . . 1815. . . . . 115 *gs.*
——— of G. J. Cholmondeley, Esq., 1831. (Mr. Squibb,) 89 *gs.*
Exhibited in the British Gallery, in 1818.

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22. A School. The composition consists of six figures, and the master is in the act of chastising a boy with a ferula.

1 *ft.* 4 *in.* by 1 *ft.*—P.

Collection of Madame Backer, *Leyden*, 1760. . 337 *flo.* 32*l.*
——— the Countess of Holderness, 1802. . . . . 110*l.*
——— Anonymous, ... 1806. . . . . 105 *gs.*
Exhibited in the British Gallery, in 1826.
Now in the rich collection of Alexander Baring, Esq.

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23. The Interior of a Kitchen, in which are two girls and two boys. One of the former is busy frying cakes on a stove, while one of the latter is behind her, pinching a cat by the ear; the cries of the animal appear to excite a poodle dog, which is jumping upon the boy's knees; the other boy is an infant, seated in a chair, much amused by the passing scene. The figures are unusually large, and are painted with great care and neatness.

2 *ft.* 8 *in.* by 1 *ft.* 8 *in.*—P.

Braamcamp collection, ... 1771. . 850 *flo.* 76*l.*
Holderness collection, . . *Lond.* 1802. . . . . 115 *gs.*
Now in the collection of Lady Mildmay.

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24. Amnon and Tamar. The subject represents the cruelty of Amnon to his sister. A dog and a variety of objects add to the picturesque effect of the room.

2 *ft.* 2½ *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. Heemskerk, *Hague*, . . . 125 *flo.* 11*l.*

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25. A Landscape, with a canal in front, and a boat, in which are the boatman, a woman suckling a child, and a boy playing a flute. A merry fellow on the shore appears,

by his gesture, to be bidding adieu to the woman, previous to joining his jovial companions, who are seen a little way off, regaling themselves at an inn.

2 *ft.* 2 *in.* by 2 *ft.* 6 *in.*—C.

Collection of M. Braamcamp, . . 1771. . 360 *flo.* 32*l.*

Now in the Musée at Amsterdam.

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26. The Birth of St. John. A composition of thirteen figures. This picture is said to be painted with the taste and elegance of Metsu.

2 *ft.* 2 *in.* by 2 *ft.* 10 *in.*—C.

Collection of M. Braamcamp, . . 1771. . 1210 *flo.* 108*l.*

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27. The Interior of an Apartment, in which are a company of seven persons. The principal group is composed of a gouty old man, upon whom two women are officiously waiting, whilst a third is warming his bed. The furniture and accessories bespeak the wealth of the individual. Engraved, No. 51, in the Choiseul collection.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

Collection of the Duc de Choiseul, 1772. . 811 *fs.* 32*l.* 10*s.*

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28. A Village Fête. The composition consists of about twenty-eight figures, and amongst the various groups are a man and woman dancing, near the door of an inn, to the music of a bagpipe; beyond them is a burgomaster, drinking a glass of beer; near whom is a man embracing a woman, whilst her husband is laughing, and pulling her by the apron; a man, with a bird in a cage, is seen near this group; and about the middle of the picture is an old woman leaning upon the half door of her house, looking at the dancers. The front of the inn and of the adjoining houses are overspread with vine foliage.

1 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—P.

Sale of an artist's effects, . . . 1773. . 1599 *fs.* 64*l.*

Collection of M. Montribloud, . . 1784. . 1500 *fs.* 60*l.*

——— M. de Calonne, . . 1784. . 2122 *fs.* 85*l.*

29. A Pair. Portraits of Metsu and his wife. Half-length figures.

$7\frac{3}{4}$ *in.* by $6\frac{1}{2}$ *in.*—P. (*arched.*)

Collection at Paris, ... 1774. . 1280 *fs.* 51*l.*

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30. The Interior of a Room, illumined by a window, near which is a merry fellow seizing a woman round the neck, at which two of his companions, sitting by, are much amused. Engraved, No. 13, in the Choiseul collection.

1 *ft.* 1 *in.* by 1 *ft.*—P.

Collection of the Duc de Choiseul, 1772. . 690 *fs.* 28*l.*
——— the Prince de Conti, . 1777. . 500 *fs.* 20*l.*
——— the Duc de Praslin, . 1793. . 426 *fs.* 17*l.*

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31. A Drunken Woman in a barrow, and a boy throwing water over her.

2 *ft.* by 2 *ft.* 6 *in.*—C.

Collection of the Prince de Conti, . 1777. . 1600 *fs.* 64*l.*

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32. A View, looking down a passage, paved with marble, into a bedroom, where a lady is seen, seated on a bed, putting on her stockings; she is dressed in a pink jacket, bordered with ermine, and a yellow petticoat. A pet spaniel lies near her; and at the side stands a table, covered with a Turkey carpet, on which are a box of pearls, a bougie, and a bottle. The entrance to the passage is up some steps, on which a guitar and other objects are lying. This admirable picture is finished with the neatness and delicacy of the best works of F. Mieris. Dated 1663.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—C.

Collection of Chevalier Verhulst, . 1779. . 315 *flo.* 28*l.*
Now in the collection of His Majesty . . . . Worth 250*l.*

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33. The Game at Ninepins. The subject is represented as passing on the foreground of a richly wooded scene, offering an agreeable retreat to the peasant and artisan, after their daily

labour. The ale-house is seen on the left, partly concealed by trees. A rustic fence and a boarded partition add to the picturesque beauty of the view. Close to the front are two men and a boy, looking at a third man, who is about to throw at the pins; on the opposite side are a gentleman, sitting on the ground, enjoying his flask of liquor and pipe, and a fond couple also seated on the grass. The bright gleams of evening sun flicker delightfully among the trees. A highly-finished picture. Engraved in the Le Brun Gallery, by De Ghend.

1 *ft.* 1¼ *in.* by 10¾ *in.*—P.

Collection of M. de Poulain,	1780.	2600 *fs.*	104*l.*
——— the Count de Vaudreuil,	1784.	3401 *fs.*	136*l.*
——— M. Destouches,	1794.	2500 *fs.*	100*l.*
——— M. St. Mourice,	1797.	3430 *fs.*	137*l.*
——— M. Montaleau,	1802.	2900 *fs.*	116*l.*
——— M. de Preuil,	1811.	4950 *fs.*	198*l.*
——— Prince Talleyrand,	1817.	Valued at 300 *gs.*	

Now in the collection of Alexander Baring, Esq.

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34. The Interior of a Room, in which are a company of three men and two women. One of the latter is seated in the centre of the apartment, turning good-humouredly round to look at a merry fellow who is entering, with a herring in one hand and three onions in the other. This bustle has excited the barking of a dog, and attracted the attention of the other woman, who stands by a table, with a coffee-pot in her hand. An excellent production, painted in the artist's most esteemed manner. Engraved in the Poulain Gallery.

2 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Vander Dussen, *Amst.*	1774.	835 *flo.*	75*l.*
——— M. Nieuhoff . *Amst.*	1777.	650 *flo.*	58*l.*
——— M. de Poulain,	1780.	2600 *fs.*	104*l.*
——— M. de Clène,	1786.	1800 *fs.*	72*l.*

Now in the collection of the Baron Van Brienen Vande Grootelindt.

35. *Le Ménage en Déroute.* An interior, with a prodigal family. The following inscription is written upon a slate, "*In Weelde siet toe,*"—"We here see the effects of luxury."

Collection of M. Bertels, *Brussels*, 1779. . 610 *flo.* 55*l.*

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36. A Painter in his Study, correcting the drawing of a young girl, who is sitting in a red chair; and beyond her is another pupil, looking attentively on: various accessories are distributed about the room.

1 *ft.* 5½ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of the Duc de la Vallière, 1781. . 1800 *fs.* 72*l.*

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37. The Water Doctor. The composition represents a young woman, evidently indisposed, sitting in a chair, with a basin in her lap; she is attended by an old woman, who is holding her head; at the same time an empiric is examining the contents of an urinal.

10¾ *in.* by 10 *in.*—P.

Collection of M. P. V. Spyk, *Leyden*, 1781. . 430 *flo.* 38*l.*

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38. Moses striking the Rock. A composition, consisting of numerous figures, admirably grouped in a landscape.

3 *ft.* ½ *in.* by 3 *ft.* 2 *in.*—C.

Collection of M. Van Seger Tierens, 1743. . 390 *flo.* 35*l.*
——— M. Tak. . *Leyden*, 1781. . 600 *flo.* 54*l.*
——— M. Rootham, . *Amst.* 1826. . 2260 *flo.* 190*l.*

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39. The Dessert. The interior of a room, with a covered table in the centre, having dishes and fruit on it, at which a female is sitting, with her foot upon a book, and a glass in one hand, which a servant is filling; the other hand she is extending to a merry fellow, who is also seated at table. At the same time, a wag of a boy is amusing himself by

tickling an old woman's nose while asleep; and another youth is drawing a sword, to frighten a beggar at the window.

3 *ft.* 5 *in.* by 2 *ft.* 11 *in.*—C.

Collection of M. Tak, . . *Leyden*, 1781. . 439 *flo.* 39*l.*

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40. The Interior of a *Speel Huis*, with an assemblage of about eighteen persons. Amongst the various groups, and in front, are a trumpeter, with a bottle and glass in his hands, a man roasting oysters, and near him a woman lying asleep; and beyond this group is another female, sitting by the side of a musician.

1 *ft.* 7 *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Van Locquet, *Amst.* 1783. . 600 *flo.* 54*l.*

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41. The Interior of a Room, in which is a pretty young woman, dressed in a crimson jacket, bordered with ermine, and her hair tastefully decked with pearls, sitting at a table, eating oysters; a man and a woman, regaling themselves, are seen in an adjoining apartment. This picture is finished in the exquisite manner of Mieris.

8 *in.* by 6 *in.*—P. (*arched top.*)

Collection of M. Van Locquet, *Amst.* 1783. . 501 *flo.* 45*l.*
Now in the collection of M. Six Van Hillegom. Worth 100 *gs.*

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42. A Woman, selling Fruit and Vegetables. Her goods are placed on a stall, under a kind of shed, and a young woman, with a child, appears to be bargaining for something. The fruit woman has on a red petticoat, and holds a brass pail on her arm.

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. Montribloud, . . 1784. . 570 *fs.* 23*l.*

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43. The Interior of a Church during Service, which is attended by a numerous congregation. The whole is finely illumined by large windows.

2 *ft.* by 2 *ft.* 5 *in.*—C.

Collection of M. Belinarde, . . 1785. . 1002 *fs.* 40*l.*

44. An Interior, with Figures. A humorous fellow is sitting at a table, with a glass of wine in his hand, and apparently joking with a girl, who stands near him, having a pipe and a can of beer in her hands; their motions are watched by a woman, who sits behind a curtain on the opposite side; farther in the room are an old fellow, playing on a violin, and a boor, standing by the fire.

1 *ft.* 11 *in.* by 1 *ft.* 7½ *in.*—C.

Collection of M. Van Slingelandt, *Dort*, 1785. . 263 *flo.* 24*l.*

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45. The Gossiping. The company consists of about sixteen persons, among whom may be observed the reputed father, standing, with the infant on his arm, and, at the same time, putting his hand into his pouch as if with the intention of rewarding an officious servant, who appears to be wishing him joy; another woman, sitting near them, preparing caudle, is turning round, and, with a smiling countenance, holds out her hand for a share of the expected present; two other women are close to the latter, one of whom is reaching down some sausages, and the other putting sugar into the caudle. On the opposite side stands a female, with her back to the spectator, and one hand on the back of a chair; a second, seated close to the side, is taking a glass of wine; two others are attending the lying-in woman, and two more women are seated at a table. Beyond these is a young man, at the door of the room, holding up two fingers of his hand, in a significant position, above the infant's head. A variety of objects are scattered over the marble floor of the room. Dated 1665.

2 *ft.* 10½ *in.* by 3 *ft.* 3 *in.*—C.

Collection of M. Van Slingelandt, *Dort*, 1785. . 280 *flo.* 25*l.*

Now in the possession of Dawson Turner, Esq., Yarmouth, and is, perhaps, worth . . . . . 300*l.*

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46. The Quack Doctor. The empiric, habited in a black robe, and sheltered from the sun by an umbrella, is standing

near a house, before which are exhibited, on a table, the insignia of his profession; consisting of an owl, some bottles of physic, and other objects. He appears to be descanting on the virtue of his medicines to the surrounding villagers; amongst whom is an old man, with a white beard, leaning upon two crutches, and resting his left hand on the table. Signed, and dated 1641.

1 *ft.* 4 *in.* by 2 *ft.*—P.

Collection of M. Langier, . . . 1786. . 2960 *fs.* 118*l.*

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47. The Itinerant Quack Doctor. In this composition the empiric stands on a platform, under the shelter of a tree, holding forth, on the virtues of his drugs, to a crowd of villagers. Near him is an old woman, performing an operation on the ear of a boor, and close to the front is a woman wheeling a drunken man in a barrow. Painted in a slight and hasty manner.

1 *ft.* 2 *in.* by 1 *ft.* 7¼ *in.*—P.

Collection of M. Lormier, . . . 1763. . 420 *flo.* 37*l.*
Now in the Musée at Amsterdam. Worth 120*l.*

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48. The Interior of a Room, with an assemblage of nine persons; among them are three men and a woman, at table; one of them is cutting a ham, and another stands near, in the act of drinking. Two little children are in front, one of whom is drinking, the other feeding a little dog. In the back of the room is seen a cook lifting a saucepan from the fire.

1 *ft.* ¾ *in.* by 1 *ft.* 4½ *in.*—P.

Collection of Chevalier Lambert, . 1787. . 1000 *fs.* 40*l.*

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49. A Portrait of the Artist.

3 *ft.* 7 *in.* by 2 *ft.* 2 *in.*—P. (*oval.*)

Collection of M. Le Brun, . . . 1791. . 200 *fs.* . 8*l.*

50. The Lesson on Music. An interior, with a young lady receiving lessons from her music master on the pianoforte.

1 *ft.* 1½ *in.* by 1 *ft.* 5½ *in.*—P.

Collection of the Duc de Praslin, . 1793. . 1310 *fs.* 52*l.*

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51. The Hurdy-Gurdy Player. The interior of a room, with a company of seventeen persons, most of whom are disposed around a long table; among them may be observed a thin-faced woman, with a well-fed rosy infant in her arms; on whose left is a jovial old fellow, placed in an elbow chair, holding up, with both hands, a goblet of wine, and at the same time joining heartily in the general chorus; behind him are an old woman and a girl, the former is singing from a paper she has in her hands. On the foreground are a tall thin man, playing a hurdy-gurdy, the keys of which a merry boy, with his hat under his arm, is watching, while another youth accompanies the instrument on a pipe. Nearer the spectator are a boy and girl, on the floor; the former is playing with a tobacco pipe, the latter with a pewter tankard. A spaniel dog and a great variety of objects contribute to enrich the composition of this excellent picture.

1 *ft.* 4½ *in.* by 1 *ft.* 10½ *in.*—P.

Collection of Chevalier Francottay, 1816. . 4900 *fs.* 196*l.*
——— Chevalier Erard, . . . (bought privately) 200*l.*
——— Mr. Smith, . . . 1828. . . . . 235 *gs.*

Now in the collection of His Excellency the Baron Verstolk de Soelen, at the Hague.

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52. Twelfth Night. The scene offers the interior of a spacious room, with two large windows, and an arched door at the end of it. Amongst a numerous company of villagers is a party of three men and a woman, dancing to the music of a fiddle, played by a man elevated close to a projecting chimney; one of the former wears a scarlet cap, and another (with a bald head) has his hat in his left hand. Close to the right is a

party of five, at table; among them are the king, who is tossing off a long glass of liquor; the queen, who is seated by his side; and nearer the spectator is a young man, in a white hat, in close conversation with a woman sitting by him; their familiarity appears to excite the jealousy of a man on the opposite side of the room, who has a tankard in one hand, and a glass in the other; more towards the right is a young lad seated upon some steps, at the top of which are a woman and a man. A dog, sleeping upon a cushion in front, and a great variety of accessories, complete the picture. Painted in the artist's careful manner.

1 *ft.* 4½ *in.* by 1 *ft.* 10½ *in.*

Collection of Chevalier Erard, . 1825.
(bought by the Writer) 180 *gs.*
——— Mr. Smith, . . . 1828. . . . . 168 *gs.*
And since sold for . . . . . 220*l.*

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53. A Village Scene; in which are introduced a drunken woman, and a variety of other humorous characters.

Collection of Sir Joshua Reynolds, 1795. . . . . 31 *gs.*

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54. Antony and Cleopatra at Table. The queen, attired in a pale red silk vest and white satin skirt, is seated in front, drinking a goblet of wine, in which was dissolved a pearl of great value, and holding its fellow-pearl in her hand; while Antony, richly habited, sits at the side of the table astonished at her prodigality; on the table, which is covered with a Persian carpet, are viands sumptuously decked out. Seven attendants are on the farther side of the table.

1 *ft.* 4½ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of Sir Joshua Reynolds, 1795. . . . . 14 *gs.*
——— the Marchioness of Thomond, 1821. . . 70 *gs.*
——— Josiah Taylor, Esq. . 1828. (Phillips, bt. in) 61 *gs.*

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55. Children scrambling for Fruit. The interior of a room, in which are an elderly man, two women, and six children. The

former is seated at the side, in an arm-chair, with a goblet of liquor in his hand; one of the women sits in the middle of the room, nursing a child; the other stands, with her hands extended in ecstasy, at seeing the boys and girls scramble for apples and other objects, which an old woman is throwing from a window above. Although this is a slight and hasty production, it abounds with natural and humorous expression.

2 *ft.* 3½ *in.* by 1 *ft.* 11 *in.*—P.

Formerly in the collection of His Excellency Sir Charles Bagot.

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56. A *Bamboche.* The interior of a room, with a large company of men and women gaming, drinking, and carousing. Amongst them may be observed a jovial fellow sitting on the floor in front, replenishing his glass from a black bottle; a little removed from him are a merry bagpiper, with a loving dame by his side; and a couple standing at a table playing some game. The remainder exhibits all the variety of humour natural to such a convivial scene.

1 *ft.* 4½ *in.* by 1 *ft.* 7 *in.*

Collection of M. Danser Nyman, *Amst.*	1797. . .	180 *flo.*	16*l.*
——— Sir F. Sykes, . . .	1831.		55 *gs.*

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57. A Woman helping her Child to some Bread and Butter. The interior of an humble dwelling; in which is seen a comely female, dressed in a red jacket, a brown skirt, and gray apron, standing by a table cutting a slice off a loaf for a boy, who appears to be repeating his grace, previously to receiving it; the father stands at the door, in the back of the room, conversing with a neighbour. A highly-finished work.

1 *ft.* 1 *in.* by 10½ *in.*—C.

Collection of M. Calonne, . . .	1795.	40*l.*
At Mr. Christie's, ...	1831.	35 *gs.*
Collection of George Morant, Esq.	1832.	51 *gs.*

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58. A Village Wedding. The subject presents an assembly of about fifty-one persons; among whom the bride is conspicu-

ously seen, crowned with flowers, advancing to the door of her husband's house, where she is cordially received and welcomed by two friends; a young woman is strewing the ground with flowers; and at the same time a musician, standing at the door, is animating the company with a violin; many guests are cheering at the windows, and the surrounding groups exhibit an infinite variety of characteristic humour and drollery.

1 *ft.* 10½ *in.* by 2 *ft.* 6½ *in.*—P.

Collection of M. Pailet,	. . . .	1799.	. 1220 *fs.*	49*l.*
——— M. Montaleau,	. .	1802.	. 2900 *fs.*	116*l.*
——— M. Emler,	. . . .	1809.	. 3000 *fs.*	120*l.*
——— Chevalier Erard,	. .	1832.	. 4901 *fs.*	196*l.*

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59. A Village Marriage.

Collection of Greffier Fagel,	. .	1801.	. . . . . 32 *gs.*

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60. The Tric-Trac Players. The interior of an *estaminet*, the centre of which is occupied by a group of three men, disposed round a table; one of them (apparently the *curé de village*) is seated with his back towards the chimney, attentively engaged at a game of tric-trac; his adversary (said to be a portrait of the artist) stands opposite to him, in the attitude of throwing the dice, but from which his attention is diverted by a well-dressed old man, who sits nearer the front, joking with the maid, and taking hold of her apron as she passes by him, with a glass in her hand. A spaniel is in front, and various objects lie scattered on the floor. Two men, enjoying their pipes and pot, are near the fire. A large window and an open door give light to the back part of the room. An excellent example.

2 *ft.* by 2 *ft.* 3 *in.*—C.

Collection of M. Helsleuter,	. .	1802.	. 3445 *fs.*	138*l.*
——— General Verdier,	. .	1816.	. 5000 *fs.*	200*l.*
——— Count Pourtales,	. .	1826.	(Mr. Phillips) 285 *gs.*	
——— Major Dunn,	. . .	1828.	. . . . . 252 *gs.*	

Now in the collection of Richard Forster, Esq.

61. The Vegetable Market. Behind a stall, well stored with vegetables, stands a woman who appears to be about to hand a basketful of garden-stuff to a woman with a brass market pail on her arm; near the latter is a genteel youth. Through an arched door, in the background, is seen a canal.

2 *ft.* 5 *in.* by 2 *ft.*—P.

Collection of M. Geldermeester, . 1800. . 575 *flo.* 52*l.*

A picture of a similar composition occurs No. 42.

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62. The Amorous Couple. The young woman holds a glass of wine in her hand, and appears disposed to take some money, which the peasant offers her.

4½ *in.*—Cop. (*round.*)

Collection of M. Geldermeester, . 1800. . 41 *flo.* 4*l.*

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63. An Assembly of Peasants; among whom are a man and a woman playing at tric-trac, and a man playing a bagpipe, &c.

1 *ft.* 4 *in.* by 1 *ft.* 7 *in.*—C.

Collection of M. Geldermeester, . 1830. . 205 *flo.* 18*l.*

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64. The Fat Family. A company of ten persons, most of whom are assembled round a well-furnished table; one of them, and the nearest to the spectator, is a portly man who has risen from his seat, and is drinking off a goblet of liquor; on his right is a fine jolly woman in the act of replenishing her plate. Painted in the artist's finished manner.

1 *ft.* 2 *in.* by 1 *ft.* 5 *in.*—P.

Now in the collection of Peter Norton, Esq.

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65. The Well-Fed Family. A company of eight persons, each of whom indicate, by their looks, the blessings of plenty. On the left sits a fine portly woman, who is in the act of putting a slice of lemon into a jug; on the opposite side is seated her husband, leaning on a table, observing her; a man stands on his left, cutting a slice of cheese, and a child is seated on the ground in front, with a gofer cake in her hand.

1 *ft.* 2½ *in.* by 1 *ft.*—P.

66. The Companion. The Starved Family. The spare forms and meagre countenances of this family bespeak their poverty and wretchedness. The mother, with an infant in her lap, is helping a boy to some mussels, from a dish placed on a little table before her; a second woman stands by with a dish in her hand, and the father sits a little retired from the front, smoking his pipe.

Collection of M. Geldermeester, . 1800. . 350 *flo.* 31*l.*

Now in the collection of Sir George Warrender, Bart.

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67. A Convivial Party, drinking and carousing in the interior of a *cabaret.* The artist has here represented himself as being about to retire from his social friends, apparently in compliance to a message from his wife, whose mandate is communicated by a youth (perhaps intended for his son); and while the lad is pulling him away by the skirt of his coat, he turns to his companions with a look of regret. The author of this privation is seen through an open door of the room, with a child crying by her side. Among the company is a female, who has risen to propose a parting glass; and a second woman sits on the left, playing on the guitar. This picture is a little too brown in colour, otherwise it is a masterly production.

1 *ft.* 7½ *in.* by 1 *ft.* 3¾ *in.*—C.

Now in the collection of M. Francken. Worth 150*l.*

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68. A Village Surgeon dressing a man's leg. The latter, wearing a yellowish vest with stripped sleeves, and a large gray cloak, is seated with his right leg on a stool. An elderly woman stands by, participating in the anguish of the patient. In the back of the room are a youth busy at a mortar, and a girl, who is seen on the farther side of a half door.

1 *ft.* 4 *in.* by 1 *ft.*—P.

Now in the collection of M. Francken. Worth 80 *gs.*

A picture representing the same subject as the preceding was sold in the collection of Madame Backer, 1760. . 160 *flo.* 14*l.*

69. A Conversational Subject, full of humour.

Collection of Sir S. Clarke, and G. Hibbert, Esq., 1802. 100 *gs.*

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70. A View in a Village, with several figures at the door of a house; amongst whom are an old man selling milk, and a boy looking on.

1 *ft.* 11¼ *in.* by 1 *ft.* 7 *in.*—C. (*about.*)

Collection of M. Van Zwieten,	1755.	172 *flo.*	15*l.*
——— Sir S. Clarke, and G. Hibbert, Esq.,	1802	68 *gs.*	
——— M. Zachary, Esq.	1828.	270 *gs.*	

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71. The Peasant and Satyr. The subject is illustrated by seven figures, of whom the most conspicuous is the satyr: he stands on the left leaning on a staff, and apparently addressing the peasant family on the subject of their inconsistency in blowing hot and cold with the same breath; his observations, however, seem to be lost on the peasant, who sits at the table composedly blowing his soup; an elderly woman, equally indifferent, is seated at the end of the table. A sprightly girl, wearing a straw hat, stands on her left, a little boy is on her right, and a woman is behind her putting a dish of eggs on the table; the remaining person is a droll fellow, standing by a fire with a porringer in his hands. This may be numbered among the master's best works.

1 *ft.* 7 *in.* by 1 *ft.* 5 *in.*—C.

Collection of M. Helsleuter,	1802.	2612 *fs.*	104*l.*
——— M. Sereville,	1811.	2551 *fs.*	102*l.*
In the sale of the Duc d'Alberg,	1817.	(Christie's)	126*l.*
——— Chevalier Bonnemaison,	1827.	3700 *fs.*	148*l.*

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72. The Peasant and Satyr. The interior of a cottage, with a covered table in the centre, on which are butter and cheese. The peasant, wearing a fur cap, sits on the farther side of the table, blowing his porridge; at the sight of which the satyr, having heard his reason for so doing

has risen, and is quitting the room in disgust, that from the same lips should proceed both hot and cold. His observations, and sudden departure, have excited the risibility of a youth who stands behind the peasant, and has also created surprise in the mistress, who sits on a low stool in front, serving soup to three children; one of them, a boy, stands near her; a second is a girl, who is feeding a chubby child, seated in a chair on the left. In this capital production the artist has most successfully embodied the true spirit of the fable. The peasant, unconscious of the nature of the charge, continues to blow his porridge; the mistress perceives no cause of offence; and the youth is heartily enjoying the joke; while the satyr (emblem of pure uncontaminated nature) is retiring precipitately from the company of a people of such uncertain character. This picture was painted about the middle time of the artist, and possesses great breadth, and force of colouring; with truth of character, and natural expression.

3 *ft.* 4 *in.* by 3 *ft.* 8½ *in.*—C.

Collection of M. Burggraaf, . . 1811. (Le Brun) 681 *fs.* 27*l.*
Bought by the Writer at Paris, . 1830. . . 2500 *fs.* 100*l.*

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73. The Alchymists. This picture represents a foolish North Holland woman, complaining, in tears, to the principal cozener, of the loss of her money: her large silver pouch and clasp are seen lying by the side of the furnace.

Holderness collection, ... 1802. . . . . 70 *gs.*

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74. A Social Party, in a large Room. Three of them are sitting at table, on which are the remains of a dessert; at the same time a servant is pouring out wine for a young woman on the left. More retired in the apartment are a droll fellow ogling the servant; and an old man sleeping at the end of the table.

2 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P.

Collection of M. Helsleuter, . . 1802. . . 1800 *fs.* 72*l*

75. The Sick Lady. This subject, consisting of four figures, is represented as passing in the interior of a room. The patient, dressed in a crimson jacket bordered with ermine, a pale purple-shot silk petticoat, and her head enveloped in a kerchief, is seated, leaning her head on her hand, while the doctor, standing by her side, is gravely counting the throbs of her feverish pulse. On his right stands the inquisitive and anxious mother, holding an urinal in her hand. A chair, covered with scarlet plush, is near the front, and a boy, playing with a bow and arrow, sits on the floor near it. A dog, lying on a cushion, is on the left. The malady of the lady is pointedly insinuated by a picture hanging in the back of the room, representing Venus and Adonis, and also by the boy with Cupid's weapons.

1 *ft.* 6 *in.* by 1 *ft.* 3½ *in.*—P.

Collection of M. Lapeyrière, . . 1817. . 11,550 *fs.* 466*l.*

Exhibited in the British Gallery in 1817.

Now in the collection of the Duke of Wellington.

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76. The Unexpected Return. A subject in which the husband's jealousy and the wife's indifference are well depicted: the servant seems to enjoy the discovery of the prepared supper. A lady at a harpsichord, and a woman-servant making a sign to a cavalier at the door, are seen in the background.

Collection of —— Crawford, Esq., 1806. (Lord Kinnaird), 60 *gs.*

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77. The Sick Lady and her Medical Attendant. The patient is represented reposing on a bed, and apparently just recovering from a fainting fit. Her doctor stands by her couch feeling her pulse, and at the same time is giving some orders to a young female attendant. A fat cook is seen approaching, with a pie in his hand. Several other figures are visible in the background.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

Collection of M. Wierman,	1762.	750 *flo.*	67*l.*
——— M. Van Leyden,	1804.	1980 *fs.*	80*l.*
——— Madame Rouchou,	1816.	2916 *fs.*	116*l.*

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78. Intemperance and the Juvenile Depredators. The picture exhibits the interior of a large room, with a table placed in the centre, covered with a Turkey carpet, on which a portly woman, overcome by excess, reclines her head asleep. While in this state a young rogue is emptying the contents of her pouch, and two other urchins stand behind her chair, encouraging him in the theft. On the opposite side of the table are a jovial fellow and a gay courtesan; the former is seated in a *nonchalant* position, with his leg on her lap, and, while enjoying his pipe, seems to be much delighted with the fair one's caresses, who at the same time offers him a glass of wine; beyond these are a fiddler and a woman in conversation. The subject is further illustrated by the floor being covered with a variety of objects, as cards, a dish of boiled beef, loaves of bread, cheese, oyster shells, &c. &c. The waste or negligence of time is inferred by a monkey, mounted on the top of a bedstead, playing with the weights of a clock.

2 *ft.* 6 *in.* by 3 *ft.*—C. (*about.*)

Exhibited in the British Gallery in 1822 and 1831.

Now in the collection of the Duke of Wellington. Worth 600*l.*

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79. *Le Roi boit.* A subject full of mirth and humour, and one which is frequently repeated in the artist's works.

Collection of —— Crawford, Esq., 1806. . . . . 41*l.*

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80. Gamblers Quarrelling. The interior of a village public-house, with a company of topers; amongst them are two artisans quarrelling about a gambling affair; one of them, in his rage, is in the act of throwing a jug at his adversary, but

is prevented by a woman, who holds his arm. Two others are also engaged in a similar fray: some of the company take an interest in the noisy hubbub of the disputants, while others are enjoying their pipe and pot, and are listening to the strumming of a fiddler, who is mounted on a bench. Upon the rim of a garland is written, "*Prov.* chap. xx., v. 1."

2 *ft.* 2 *in.* by 2 *ft.* 9 *in.*—C.

Collection of M. Vander Pot, . . 1808. . 550 *flo.* . 50*l.*

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81. A Domestic Scene, full of humour.

Collection of Mrs. Gordon, . . 1808. . . . . 76 *gs.*

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82. A Man and a Woman seated at a table in front of a house, with a vine growing against it: the former is occupied reading, and the latter is reclining her head on the table, asleep; a servant stands behind her, and a dog is seen under the table.

1 *ft.* 10 *in.* by 2 *ft.* 6 *in.*

Collection of M. Smeth Van Alpen, *Rott.* 1810. 605 *flo.* 54*l.*

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83. Leyden Fair. The busy scene is composed of numerous groups, abounding in natural incidents, and characteristic humour.

Collection of a gentleman, . . . 1806. . . . . 420 *gs.*

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84. A Marriage Procession in a Village. The bride, attired in a white robe and a blue skirt, accompanied by female friends, and followed by numerous villagers, is approaching a house with a portico in front, from whence the bridegroom is coming to meet and welcome her; at the same time a young woman is strewing flowers in the path, some of which three children are gathering up. A band of musicians is seen within the house, and a great many persons are assembled under the windows. A delightful example of the master.

Collection of M. Smeth Van Alpen, 1810, . 2250 *flo.* 202*l.*
Now in the collection of M. Six Van Hillegom. Worth 400*l.*

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85. The Interior of a Kitchen, with a young woman, dressed in a white jacket and a blue skirt, scouring a pewter pot on the top of a tub: a brass lantern, a pewter jug, and other utensils, are on a table near her. A highly-finished picture.

9 *in.* by 7½ *in.*—P.

Collection of M. Vander Pot, . . 1808. . 255 *flo.* 22*l.*
Now in the Musée at Amsterdam. Worth 50*l.*

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86. The Courtesan. A young woman seated on a bed, receiving from an officer a douceur, with which she seems by no means satisfied. An old woman is seen in the back of the room.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Sabatier, . . . 1809. . 455 *fs.* 18*l.*

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87. A similar Subject, in which is introduced an old man chucking the girl under the chin, while at the same time she holds out a piece of money in her hand, accompanied by a significant expression.

1 *ft.* 9 *in.* by 1 *ft.* 5½ *in.*—P.

Exhibited in the British Gallery in 1826 and 1827.
Now in the collection of His Majesty.

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88. Music and Gaming. The composition of this excellent picture consists of eleven persons; the most distinguished of whom is a jovial fellow (the artist), who is seated in the centre, in nearly a front view, playing on a violin, and at the same time looking good-humouredly at a pretty woman, who is leaning on a table at his side. A company of three men and a woman are round the table playing at cards; and on his right is a merry fellow, caressing a woman. Various objects contribute to the picturesque effect of the piece.

2 *ft.* 10 *in.* by 2 *ft.* 3½ *in.*—C.

Collection of M. Wierman, *Amst.* 1762. . . 525 *flo.* 47*l.*
——— Anonymous, . . . 1809. . . 3251 *fs.* 130*l.*
——— of Michael Bryan, Esq. 1810. . . . . 145 *gs.*
Exhibited in the British Gallery in 1826 and 1827.
Now in the collection of His Majesty.

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89. The Philistines making Sport of Samson. The composition consists of upwards of thirty figures, assembled in the vestibule of a palace. The degraded Nazarite, dressed in a yellow robe, his hands bound, and a chain round his neck, is bending on one knee, and with an enraged expression, looks towards his betrayer, who sits on a splendid sofa mocking at his sufferings; her worthless character is denoted by a man standing behind her with his hand on her bosom. A large table, covered with abundance of money, is placed on her left, at which is seated an old woman, who appears to be claiming of the cashier a fee for herself. Among several persons on the opposite side is one of distinction, wearing a turban, a rich silk vest, and a scarlet mantle; his gesture and expression evidently infer that he is moralising on the cause of the event, which is further elucidated by a child holding the end of the chain which confines the once mighty man. Every figure is full of character and animated expression; this, together with the colouring and execution, show it to be a work done in the best time of the artist.

4 *ft.* 5 *in.* by 6 *ft.* 6½ *in.*—C.

Collection, anonymous, 1825 (by Mr. Stanley) 65 *gs.*
Now in the collection of Josiah Taylor, Esq.

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90. Samson and Delilah. This picture represents the moment when Samson, while reclining on the lap of Delilah, is shorn of his hair, and the Philistine soldiers are waiting for the signal to seize him.

2 *ft.* 1 *in.* by 2 *ft.* 5½ *in.*—C.; or, 2 *ft.* 10 *in.* by 2 *ft.* 2 *in.*

Collection of M. G. Bruyn, *Amst.* 1724. . 300 *flo.* 27*l.*
——— Anonymous, ... 1787. . 600 *flo.* 54*l.*
——— of M. de Yongh, *Rott.* 1810. . 370 *flo.* 33*l.*

91. The Skittle Ground. A view on an open common, intersected by paths, and bounded by rustic habitations. A little ale-house is on the right, in front of which are assembled a number of artisans and others, to enjoy the usual rustic recreations of the country. Among them may be observed a droll fellow lolling on a form, and evidently saying something gallant to a young woman, sitting near him with a glass of liquor in her hand; their conversation appears to amuse a man, who, with a pipe in his mouth, is seated near a tree, leaning forward with his elbows on his knees to listen: close to the latter is a stout artisan, who seems by no means satisfied with the landlord's version of the reckoning, and is counting it over himself. A party at a table, and a man chatting with a woman who has a child in her arms, are near the tree. In the second distance, on the opposite side, are four more playing at skittles, and a boy with a basket on his arm is looking on; two dogs and some poultry are close to the front. The figures abound with animation, and the whole is finished with unusual care.

2 *ft.* ½ *in.* by 1 *ft.* 8 *in.*—P.

Collection of Walsh Porter, Esq. .	1810. . . .	194 *gs.*
———— Michael Zachary, Esq.	1828. . . .	370 *gs.*

A picture, entitled *The Skittle Players*, was sold in the collection of M. De la Hante, by Mr. Phillips, . 1821. . . . 145 *gs.*

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92. A Twelfth Night Scene. The jovial party consists of twelve persons, six of whom are seated at table. One of them, a fine young woman, wearing a red jacket and a brown petticoat, sits near the front with a glass in her hand, and on her left is the king for the evening, in the act of drinking; while a droll fellow with a basket on his head is provoking him to laughter. On the opposite side of the table are a portly woman, apparently ejaculating the salutation of "*Le Roi boit*," a young man laughing, and a quaint-looking quaker. Near a window, on the right of the picture, are a child with a cake, a woman drawing liquor, and a boy playing a bagpipe. A

variety of objects are suitably introduced, and an adjacent room is seen through a doorway.

2 *ft.* 9 *in.* by 3 *ft.* 4 *in.*—C.

A picture, styled *The Twelfth Night*, was sold in the collection of William Champion, Esq. . . . 1810. . . . 100 *gs.*

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93. The Sleeping Lovers. An interior, with a man and a woman asleep: the latter, who is dressed in an orange-coloured dishabille, bordered with ermine, is reclining with her right arm upon a blue cushion; the former is on the left, with his head upon a table. Painted in the manner of Metsu.

7 *in.* by 9 *in.*—C.

Collection of M. Smeth Van Alpen, 1810.
——— M. Le Brun, . . . 1811. . 3600 *fs.* 144*l.*

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94. A Market Place. The subject is distinguished by an elderly man, who is on the right and front, crouching down near a brick wall, and offering some poultry for sale to a lady who is passing, but which she declines purchasing, with an air of contempt. This picture, which is of excellent quality, is also painted in the manner of Metsu.

1 *ft.* 2 *in.* by 10 *in.*—Cop.

Collection of M. Le Brun, . . . 1811. . 1852 *fs.* 74*l.*
At the Fonthill Sale, ... 1823. (bought in) 163 *gs.*
At Mr. Phillips's, Bond Street, . . 1826. . . . . 150 *gs.*

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95. A Drunken Artisan, sitting in a room, with a glass of wine in his hand, and a woman lying on a form near him, asleep: two musicians and a woman, laughing, are behind; a cat, a vessel overturned, a pewter pot, and a cask, are on the foreground.

1 *ft.* 9 *in.* by 2 *ft.* 1 *in.*—P.

Collection of M. Meulman, . . . 1813. . 500 *flo.* . 45*l.*

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96. An Interior, with figures. Amongst them is a young woman seated on a table, playing on the flute, whilst a young

man is making a cat dance, by holding up its fore feet; two others are laughing heartily at the sport. Close to the front is a dog barking.

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—P.

Collection at Amsterdam, . . . 1765. . . 280 *flo.* 25*l.*
——— of M. Meulman, . . 1813. . . 470 *flo.* 43*l.*

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97. A Twelfth Night Carousal. Among a jovial company of nine persons, seated round a well-served table, is a portly woman with a child at her breast, whose attention, with that of her companions, is directed to the king, who is seated at the head of the table, drinking off a goblet of liquor; at the same time a fat old woman on his left, and a droll fellow, whimsically dressed, on his right, are endeavouring to provoke him to laughter; near them is a child, amusing itself by running over lighted tapers; and in the centre of the foreground stands a youth with a stick in his hand, who is apparently vociferating the salutation of "*Le Roi boit.*"

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—P.

Collection of Willett Willett, Esq., 1813. . . . . 265*l.*
Exhibited in the British Gallery in 1826 and 1827.
Now in the collection of His Majesty.

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98. The Marriage of Cana. The scene lies in a large room, from the upper part of which is suspended a green curtain. Numerous guests are at a table, and others are variously occupied about the room.

3 *ft.* 4 *in.* by 4 *ft.* 8 *in.*—C. (*about.*)

Collection of M. Paillet, . . . 1814. . . 8870 *fs.* 355*l.*
Now in the collection of the Duchess de Berri.

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99. A Marriage Feast, with numerous figures.

Collection of Sir G. Page Turner, Bt., 1815. . . . . 130 *gs.*

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100. The Marriage of Cana. The subject is represented as passing in an extensive vestibule, with an arched roof, and

opening to a garden. The greater part of the company are assembled at a long table, placed on an elevation, to which are two flights of steps; on this part is seen the Saviour, apparently speaking to a youth who is pouring out water, while several of the guests stand near him, looking on with surprise: a little to the right of these is a stout man (the host), observing with attention a glass of liquor; at the same time a group of four persons, standing close to the front, are evidently disputing about the miracle; one of them is a lady in a gray silk dress, who is in the act of taking a glass of the wine, which a stout Turk, in a yellow dress, views with a smile of incredulity. The doubt of the reality of the wine expressed by the former group is counterbalanced by an example of its effects upon a jolly fellow, who sits upon the steps in the centre with a goblet in his hand, his hat cocked on one side, and his exhilarated countenance turned to an elderly female, who is persuading him to get up. A dwarf, and a youth in a red dress, are near a fountain on the left.

2 *ft.* 1 *in.* by 2 *ft.* 8¼ *in.*—P.

The total incapacity of Jan Steen to render the necessary dignity of character and expression to his figures, so indispensable in an historical subject, is no less evident in this picture than in every other example of a similar kind; in all other respects the talents and genius of the artist are strikingly evinced.

Collection of M. Fabricius, *Haarlem*, 1749.	.	201 *flo.*	18*l.*
———— M. Van Hoeck, *Jantz*,	.	555 *flo.*	50*l.*
———— M. De la Hante, . . 1814.	. . . .	115 *gs.*	

Now in the possession of Mr. Nieuwenhuys.

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101. Christ amongst the Doctors. The scene lies in the interior of a large hall, in which a great many learned dignitaries of the Jewish hierarchy are assembled. The president is seated in a marble chair, adorned with twisted columns, under which stands a table, covered with a rich carpet; two doctors are sitting at each side of the table, and one is in the front of it, with

his back towards the spectator; the Saviour stands near the centre, and by His attitude appears to be replying to His mother's inquiry, "Why hast Thou thus dealt with us?" The latter is habited in a blue mantle, and is in the act of taking her son by the arm; Joseph stands on the further side of her, with his hat off; a large incense-pot is seen on the foreground, and a book of the Laws lie on the right.

2 *ft.* 4 *in.* by 2 *ft.* 10 *in.*—C.

The painter evidently intended in this picture to imitate the richness of colour and effect, of Rembrandt.

Collection, anonymous, . . . 1803. . . 4800 *fs.* 192*l.*

——— of the Marquis Marialva, 1823. (bought privately by the Writer) . . . . . 120*l.*

Now in the collection of J. Fisher, Esq.

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102. St. John Preaching in the Wilderness. The view represents a bold rocky scene, with a hillock in the centre, on which stands the precursor of our Lord, apparently addressing a discourse to the surrounding multitude, among whom, and in front of the Saint, is a lady, elegantly attired and adorned with feathers in her head; at her side stands a gentleman, dressed in a yellow jacket and a scarlet mantle; a group of four persons are on his right, and four others are behind him.

Collection of M. Rootham, *Amst.* 1826. . 730 *flo.* 60 *gs.*

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103. The Continence of Scipio. This historical event is represented as passing in the precincts of a woody country interspersed with buildings. A splendid throne occupies the right, from the seat of which the Roman general has risen, and is in the act of addressing the affianced couple; while, at the same time, a person is depositing at their side a vase filled with gold: a variety of vessels of silver and gold are also at the foot of the throne. A little retired, on the left of the hero, are six of his officers; several soldiers on

horseback, and a number of spectators are distributed over the left of the picture.

3 *ft.* by 4 *ft.* 11 *in.*—C.

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104. The Jovial Party. The subject is represented in the interior of an apartment, and among the company is a fine woman, reclining back in her chair with an air of *nonchalance*, and at the same time holding out her glass while a servant fills it; on her right sits a fat old fellow, with his hat cocked on one side; a third character in the group is an elderly woman, who is seated by the side of a table, reading from a paper, the subject of which appears to enliven the company. This very excellent production is engraved by Basan.

3 *ft.* by 2 *ft.* 6 *in.*—C.

Collection of M. M——, . *Paris*, 1816. . 8000 *fs.* 320*l*

Now in the collection of M. Valdou, at Paris.

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105. The Exterior of a Public-House, at the door of which is seated a man, playing on the hurdy-gurdy, and a boy attentively watching the movements of his hand. A man, with a child on his knees, is behind the latter, playing with a dog; and the hostess, and various comic figures complete the group.

2 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Cremer, . *Rott.* 1816. . 700 *flo.* . 63*l.*

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106. An Interior, with a jovial party, consisting of three women, four men, and three children; said to represent the artist and his family. A fine comely woman, wearing a green jacket bordered with ermine, is seated on the right, with a glass of liquor in her hand; an old man sits by her side, and opposite to her is an elderly woman, amusing the company by reading a paper which she has in her hand; on the left of the latter is a woman with a child in her arms, while a waiter stands behind them filling a glass of liquor; at the same time the artist is teaching his son to smoke. The conviviality of the company is kept alive by a merry bagpiper; and a

variety of objects add to the picturesque effect of the scene. Painted in a broad, free, and spirited manner; full of natural humour.

4 *ft.* 2 *in.* by 5 *ft.* 1 *in.*—C.

Collection of the Baroness Thoms, 1816. . 1260 *flo.* 113*l.*
Now in the collection of the Baron Steengracht, at the Hague.
Worth 250 *gs.*

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107. A Village Wedding. The happy event is being celebrated in a large public room, and the numerous guests assembled exhibit an entertaining variety of character, both in sex and age. Close to the front is a droll fellow, with a jug in one hand and a broom in the other; behind whom are some boys, playing at hot cockles; and near them is a woman suckling her child. The happy couple are seated under a bower, receiving the congratulations of the company. A dog, a cat, and various utensils are on the foreground. Painted in the artist's most free and energetic manner.

3 *ft.* by 4 *ft.* 8 *in.*—C.

Collection of Mad. Hogguer, *Amst.* 1817. . 2100 *fs.* . 189*l*
——— M. Le Rouge, *Paris*, 1818. 11,810 *fs.* . 472*l.*
——— R. Bernal, Esq. . . 1824. (at Mr. Christie's),
bought for —— Kerr, Esq. . . . . 480*l.*

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108. An Interior, with a company of twelve persons, engaged in the usual recreations of the country, and displaying the various characteristic humours of the painter.

Collection of the Duc d'Alberg, . 1817. . . . . 60 *gs.*

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109. A Large Party, Feasting and Merry-Making. This capital picture is distinguished from others of the same subject by a youth playing on a guitar; a girl amusing herself with a dog; and more remote in the room is a well-furnished table, with the guests sitting round it.

4 *ft.* 8 *in.* by 4 *ft.* 5 *in.*—C.

Collection of M. Schimmelpenninck, 1819. . 2499 *flo.* 189*l.*

110. A Dutch *Bamboche.* The subject is represented in the interior of a large room, where a numerous party of both sexes are assembled to celebrate some interesting event, and most of the guests appear to have amply partaken of the good cheer of the house; a portion of them are still at table, while others are engaged in dancing. Of the several jovial companions who exhibit the effects of the exhilarating beverage, is one extended on a fallen form, in the foreground, whom a woman is stooping to raise.

3 *ft.* 5 *in.* by 4 *ft.* 8 *in.*—C.

Collection of M. Lormier,	. . .	1763.	. 630 *flo.*	. 56*l.*
———— M. Le Rouge,	. .	1818.	. 3010 *fs.*	. 120*l.*

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111. The Companion to the preceding. It exhibits a similar scene of mirth and jollity, and, from the confusion and noisy hubbub which appear to prevail, was probably intended to represent the close of a twelfth night's carousal, or of a marriage feast. Amidst a group in front may be observed a merry bagpiper, sitting on the floor, and beyond him is a jovial fellow who has mounted on the table to harangue the company. In both pictures the artist has freely indulged in delineating the broadest humour which the influence of Ceres and Bacchus could generate in such a company.

3 *ft.* by 4 *ft.* 8 *in.*—C.

Collection of M. Le Rouge,	. .	1818.	11,810 *fs.*	472*l.*

Exhibited in the British Gallery in 1822.

Now in the collection of the Duke of Wellington.

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112. The Tired Traveller. A country inn, in front of which, and under the cool shade of a vine trellis, is seated a traveller on a barrel, with a table before him, on which lies a fresh gathered rose: this object has evidently allusion to a pretty female who is handing him a glass of wine; his attention, however, is so riveted on the fair waiter, that the liquor remains untouched. Painted with the tasteful elegance of Metsu.

1 *ft.* ½ *in.* by 9½ *in.*—P.

Collection of the Duc de Valentinois.

——— J. E. Tolton, Esq. . 1819 . . . 245 gs.

Exhibited in the British Gallery in 1819.

Now in the collection of Sir Simon Clarke, Bart.

A duplicate of the preceding picture, but inferior in quality, is in the collection of M. Valdon, at Paris.

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113. The Music Master and Scholar. An apartment, in which a young lady, dressed in a yellow corset and a light blue silk petticoat, is seated at a pianoforte, attended by her music-master, who sits by her side, leaning on the instrument, and apparently communicating some information. In an adjoining room is seen a youth with a guitar. On the piano is written "Johannes Steen, 1671."

1 *ft.* 4 *in.* by 1 *ft.* [illegible]

This exquisitely-finished picture [illegible] the connoisseur of the highly-finished works of Francis Mieris.

Collection of Mad. Hoeguer, *Amst.* [illegible] . 1170 *fls.* . 105*l.*

——— M. Le Rouge, *Paris*, [illegible] . 7740 *fr.* . 316*l.*

Exhibited in the British Gallery in 18[illegible].

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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114. The Sick Lady. The interior of a room, in which [illegible] a young female in a yellow gown, lying on the floor, [illegible] her head back against a bed, while an elderly woman, with a surgical instrument in her hand, kneels by her side. A [illegible] and a young woman stand by. The occurrence has [illegible] the curiosity of a boy, who is peeping in at the door.

1 *ft.* ½ *in.* by [illegible] *in.*—P.

M. Heris, an eminent dealer at [illegible].

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115. A Doctor feeling a Lady's Pulse. The [illegible] presents the interior of a bedroom, in which [illegible] lady, habited in a blue jacket bordered [illegible] green skirt, is seated in a chair, holding [illegible] doctor, a thin man dressed in black; a [illegible] yellow dress stands on the farther side [illegible]

THE MUSIC MASTER.

JAN STEEN.

Collection of the Duc. de Valentinois.
——— J. F. Tuffen, Esq. . 1818. . . . . 245 *gs.*
Exhibited in the British Gallery in 1819.
Now in the collection of Sir Simon Clarke, Bart.
A duplicate of the preceding picture, but inferior in quality, is in the collection of M. Valdou, at Paris.

---

113. The Music Master and Scholar. An apartment, in which a young lady, dressed in a yellow corset and a light blue silk petticoat, is seated at a pianoforte, attended by her music-master, who sits by her side, leaning on the instrument, and apparently communicating some information. In an adjoining room is seen a youth with a guitar. On the piano is written "Johannes Steen, 1671."

1 *ft.* 4 *in.* by 1 *ft.*—P.

This exquisitely-finished picture reminds the connoisseur of the highly-finished works of Francis Mieris.
Collection of Mad. Hogguer, *Amst.* 1817. . 1170 *flo.* . 105*l.*
——— M. Le Rouge, *Paris*, 1818. . 7740 *fs.* . 310*l.*
Exhibited in the British Gallery in 1823.
Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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114. The Sick Lady. The interior of a room, in which are a young female in a yellow gown, lying on the floor, leaning her head back against a bed, while an elderly woman, with a surgical instrument in her hand, kneels by her side. A doctor and a young woman stand by. The occurrence has excited the curiosity of a boy, who is peeping in at the door.

1 *ft.* ½ *in.* by 10 *in.*—P.

M. Heris, an eminent dealer at Brussels.

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115. A Doctor feeling a Lady's Pulse. The scene represents the interior of a bedroom, in which the indisposed lady, habited in a blue jacket bordered with ermine, and a green skirt, is seated in a chair, holding out her hand to the doctor, a thin man dressed in black: a maid-servant in a yellow dress stands on the farther side of the patient, and an

elderly woman is before a fire at the back of the room. A dog lying on a cushion, a table, and various objects are in front. Engraved by Oortman, in the Musée Français.

1 *ft.* 11 *in.* by 1 *ft.* 6 *in.*—P.

Taken from the Louvre in 1815, and restored to the Hague Musée. Worth 250 *gs.*

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116. A Merry Meeting. The subject is composed of eleven persons, the most conspicuous of whom are, an old lady seated in front, with a child standing on her lap, and on the further side of her, an old fellow singing from a book which he holds; beyond these is a company at table, and a merry fellow (portrait of the artist) sitting in the middle of them with a pipe in his mouth. A boy playing on a pipe stands near the table, and a variety of suitable accessories are distributed about the room. Engraved by Villain and Oortman, in the Musée Français.

2 *ft.* 7 *in.* by 2 *ft.* 10 *in.*—C.

Taken from the Louvre in 1815, and restored to the Hague Musée.

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117. The Oyster Feast. A company of about twenty persons, assembled in a large room, in the centre of which is a pretty woman sitting in the middle, to whom an elderly man is offering an oyster, which she rejects with indifference; near them is a child with a puppy in its pinafore, another making a cat dance, and a boy with a pitcher and a basket of fruit; beyond the latter stands a table with refreshments on it, at which are seated a young man (Jan Steen) playing a lute, a young woman listening to the music, and a fat fellow with a glass of liquor in his hand. On the opposite side and front, are a girl on her knees preparing oysters, and an old man nursing a child. The rest of the company are pursuing their several amusements. This is one of the master's best pictures. Engraved by Oortman, in the Musée Français.

2 *ft.* 3 *in.* by 2 *ft.* 8 *in.*—C.

Taken from the Louvre in 1815, and restored to the Hague Musée Worth 600 *gs.*

118. The Love-Sick Lady. A chamber, with a pretty young female indisposed in bed, and a grave doctor, habited in black, seated by her side; his attention is directed towards a lady of middle age, who is presenting him a glass of wine. A table covered with a Turkey carpet stands behind her, and a picture representing the Rape of the Sabines hangs against the wall. Engraved in the Musée Français.

1 *ft.* 11½ *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Lormier, . . . 1763. . 460 *flo.* . 41*l.*
——— M. Braamcamp, . . 1771. . 310 *flo.* . 28*l.*
Taken from the Louvre in 1815, and restored to the Hague.

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119. A similar Subject to the preceding. The doctor stands at the side of the bed, and is in the act of turning round to an elderly woman, who has a syringe in her hand. A woman and two men are entering at a door on the right. Engraved by R. de Bois.

1 *ft.* 6½ *in.* by 1 *ft.* 4 *in.*

Now in the collection of Baron Steengracht. Worth 100 *gs.*

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120. The Love-Sick Maid. A young lady, attired in a pale purple silk dress, seated, with one hand on her bosom and the other on a table, covered with a Turkey carpet; she is looking with a watchful eye on her medical attendant, who stands on the farther side of the table writing a prescription, the inutility of which is indicated by the significant smile of a man on his right. A youth, with a surgical instrument in his hand, and an elderly woman are behind the lady. The malady of the fair one is further explained by a picture of Venus and Cupid, which hangs in the back of the room. A good picture.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

Now in the possession of M. De Lelie, a dealer, Amsterdam.
Price 2500 *fs.* 200 *gs.*

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121. A Portrait of the Artist, when about forty-five years of age. He is represented sitting in a room, with the right leg placed on the left knee, playing on a mandolin, which he

appears to accompany with the voice; and the drollery of his song is unequivocally indicated in the exquisite humour which animates his countenance. His dress consists of a brown jacket with yellow sleeves, green slashed hose, and a dark red cap; a mantle hangs on the back of the chair. Upon a covered table near him are music books, and a silver tankard; a large green curtain is suspended behind him. Engraved by C. W. Marr, for the frontispiece of the volume.

1 *ft.* 10 *in.* by 1 *ft.* 4½ *in.*—P.

This interesting picture is painted with singular delicacy in the pencilling, and transparency of colour.

Collection of M. Brentano, *Amst.* 1822. . 295 *flo.* 26*l.*

Now in the collection of the Baron Vorstolk de Soelen, to whose kindness in promoting this work, the Writer acknowledges himself to be much indebted. Worth 120*l.*

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122. The Dupe. A boor seated, tuning a fiddle, and at the same time looking with arch slyness and drollery at a young woman, who is insidiously assisting an old woman to pick his pocket. Painted in a free and hasty manner.

1 *ft.* 2½ *in.* by 1 *ft.* 6 *in.*

Collection of M. Roos, Amsterdam.

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123. A Twelfth Night Scene. This capital picture is distinguished from others representing the same subject, by a fine girl standing on the right, near whom is a woman drawing beer from a cask. The memorable event is being celebrated by a jovial party, disposed round a large table, at the head of which sits the portly king for the night, having a handsome woman on his right, and another with a child in her arms on his left. His majesty being in the act of drinking, is at the same time hailed with the usual salutation of "*Le Roi boit.*" Among the company, none seem to be more vociferous than an old woman, seated at the end of the table. A droll, with a basket on his head, and another imitating a fiddler on a gridiron, are near the king. In a passage at the end of the room is seen a couple embracing. A dog, and a vast number

of objects give interest and variety to the picture, which is painted in the master's most energetic style, and possesses a colour and effect little inferior to De Hooge.

2 *ft.* 2 *in.* by 2 *ft.* 6 *in.*—C. (*about.*)

Collection of M. da Costa, . . . 1764. . 1745 *flo.* 157*l.*

——— M. La Fontaine, . . 1822. (bought in) 215 *gs.*

The preceding was sold out of the collection of George IV., to M. La Fontaine, in exchange for other pictures. It subsequently became the property of Mr. Nieuwenhuys, who sold it to His Royal Highness the Prince of Orange.

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124. The Interior of a *Cabaret*, with a variety of figures, full of humour.

Sale of M. La Fontaine's collection, 1822. (Mr. Phillips) 82 *gs.*

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125. Bad Company. The subject represents a simple youth, who appears to have freely indulged in the bottle, and is now entrapped by some courtesans, one of whom is robbing him of his watch, which an old woman is receiving. A table, on which are the remnants of a feast, and a fiddler playing his instrument, complete the picture.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P. (*about.*)

Exhibited in the British Gallery in 1822.

Collection of G. W. Taylor, Esq. . 1823. . . . . 200 *gs.*

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126. A Card Party. The company consists of four persons, two of whom are seated at a table playing at cards; one of them is a young gentleman, who appears to be the dupe of his adversary, a pretty young woman, sitting on his left: she has her cards in one hand, while with the other she is furtively concealing an ace of spades. A second female is seated near the chimney, with her back to the spectator; and the remaining person stands by her, with a pipe in his hand. A pet spaniel lies asleep behind the lady's chair, on the back of which hangs a sword. A lady and a gentleman are seen in an adjoining room. This is a beautiful and highly-finished production.

1 *ft.* 6 *in.* by 1 *ft.* 11½ *in.*—P.

Feb. 13

Sold at Mr. Stanley's, . . . 1824. (Mr. Emmerson) 81 *gs.*
Again, privately, to M. Zachary, 1825. . for about 250*l.*
Again, by the Writer, to Mr. Openheim, ... 200*l.*

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127. The Interior of a Public-House, in which are three men and a woman: one of the former is a merry fellow, sitting in the middle of the room, pulling the woman by the skirt as she passes by him; this scene appears to attract the attention of a young fellow, who is seated at the side filling his pipe; and also that of an elderly man, who stands beyond him, with a tankard in his hands: a boy is seen near a window at the back of the apartment.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—P.

Sold at Paris, in a Sale, ... 1825. . 1410 *fs.* 56*l.*
Now in the collection of M. Boursault, Paris.

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128. The Alchymists. The poverty and wretchedness attendant upon the delusive pursuit of alchymy, is here depicted in the most affecting manner. A miserably meagre woman with an infant at her breast, is seated on the left with a child by her side, whose craving hunger is marked in his famished looks, and denoted by his eagerly scraping an earthen pan, for the scanty remains of what it once contained. A third child, and an aged woman, are near her. The operator sits on the opposite side, watching with eager attention a crucible on a furnace; and behind him stands his companion leaning on the back of his chair. Several other persons are seen at the end of the room.

1 *ft.* 8½ *in.* by 1 *ft.* 4 *in.*—P.

Collection of Mad^e de Monté, *Utrecht*, 1825. . 2005 *flo.* 180*l.*
——— M. Verbrugge, *Hague*, 1831. . 1105 *flo.* 99*l.*

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129. The Courtyard of an Inn. On the left and front is a group, composed of four men and a girl; the latter, having a basket on her arm, stands with her back to the spectator; while two of the former (one of them kneeling) are bending over a tub,

looking attentively at something; on the opposite side are a boy busy with a pack-saddle, and a man paying a woman-servant for his liquor. The inn is a building of a picturesque appearance, adjoining an old tower.

1 *ft.* 6 *in.* by 1 *ft.* 2½ *in.*—P.

Now in the collection of Sir George Warrender, Bart.

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130. The Interior of a Room, with a man and woman seated at table, taking their repast; the former is in the act of eating an egg. On the further side of the table is a man, pouring out a glass of liquor.

1 *ft.* 6 *in.* by 1 *ft.* 8 *in.*—P.

Collection of Mr. Emmerson, . . 1829. . . . . 15 *gs.*

Now in the collection of H. Munro, Esq.

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131. A Company of Villagers in a Room. Among a group in front is seated a young woman, whose face is seen in a profile view, and her attention directed to an elderly man, who is politely paying his respects to her, taking off his hat, and apparently inviting her to be his partner in a dance.

1 *ft.* 2 *in.* by 10 *in.*—P.

Collection of Lord Charles Townshend, 1824. Valued at 200*l.*

Now in the collection of William Wells, Esq.

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132. The Interior of a Room, with several figures; the most conspicuous of whom are, a woman in a blue jacket bordered with fur, seated at table with a can in her hand, and a man, also seated, holding a pipe; the latter appears to be speaking to a young woman with a child: there is also in the group an old man, with a goblet of liquor in his hand. Other figures are in the back of the room.

2 *ft.* 4½ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Rootham, *Amst.* 1826. . 1615 *flo.* 145*l.*

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133. Peasants regaling at a *Guinguette.* The view exhibits, on the right, a large house of a picturesque appearance.

In front of which are assembled a number of villagers, and among them are a couple dancing to the music of a bagpipe, played by a man mounted on an elevation, near whom are a woman and child, and a jovial fellow, while the hostess stands at the half-door looking on: towards the front are a citizen seated at table taking his glass, and a man and a woman in chat with the host; on the opposite side is a merry fellow catching hold of a female by the apron, while another appears to be coaxing her to dance, and a third is seated composedly on a log of wood, enjoying his pipe and jug; several other figures and various accessories contribute to complete the composition.

2 *ft.* 2½ *in.* by 2 *ft.* ½ *in.*—P.

This is a brilliantly-coloured and beautiful example of the master, painted in the style of Teniers, with the addition of that natural humour and variety of character, peculiar alone to Jan Steen.

Collection of Paignon Dijonval; purchased, with many other fine pictures, by Mr. Emmerson, in 1821.

Now in the collection of Jeremiah Harman, Esq.

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134. The Game of Tric-Trac. The interior of a room, with a company of five men and a woman; two of the former are engaged in a game of tric-trac, and one of the players, dressed in a brown jacket and black cap, has risen from his seat to make a move on the board; his adversary, wearing spectacles, sits on the opposite side of the table, and a young woman leans on the back of his chair. One of the party stands at a window, on the outer side of which is seen a young woman.

1 *ft.* 2½ *in.* by 1 *ft.* 1 *in.*—P.

In the possession of M. Perignon, 1830. price 1800 *fs.* 72*l.*

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135. The Forced Marriage. The interior of a large room, with an assemblage of about twenty persons; amongst whom is a young woman, in a red jacket and a blue apron, with a crown on her head (the insignia of a bride), being conducted across the apartment by a man carrying a lighted candle; she at the same time evinces much reluctance to follow, and is turning

round, with tears in her eyes, to an elderly woman, whose gesture indicates the necessity of the ceremony; the rest of the company plainly evince, by their motions and grimaces, their opinion of the fair one. A little retired behind may be seen a youth (probably the lover) weeping: a fiddler and another man stand at the foot of the stairs. A boy removing a form, and a man seated on the floor, with a jug in his hand, are in front. A well-finished picture.

1 *ft.* 2 *in.* by 1 *ft.* 7½ *in.*—P.

Now in the collection of John Newington Hughs, Esq.

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136. The Effects of Intemperance, represented by a group of seven figures, assembled on the steps of the entrance to a house. The principal person is a stout female, wearing a red jacket bordered with fur and a white hood; she appears to be overcome by excess, and is seated asleep, with her pipe falling from her relaxed hand; at the same time a young urchin is robbing her of a pouch; before her is a girl in a blue jacket and yellow skirt, kneeling, and offering a glass of wine to a gray parrot. On the further side of these are two boys and a girl; one of the former holds a black and white cat, to which the latter is giving some pie; the other boy is casting some roses to a pig. On the opposite side, and remote from the front, is seen the father of the family, sitting in an arbour with a courtesan. Painted in a most masterly and spirited manner.

2 *ft.* 6 *in.* by 3 *ft.* 7 *in.*—C.

Imported by Mr. Chaplin, from Amsterdam, 1829, and sold in the collection of Thomas Emmerson, Esq., in 1832, for 195 *gs.*

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137. Marauders Attacking and Pillaging Peasants. The subject is composed of thirteen figures, grouped on the foreground of a landscape, and exhibits a scene of violence and terror, strikingly natural and affecting. In the centre is a monk on his knees, bending with extended arms over a prostrate priest, and also protecting a woman and child: on the right of these are two robbers insulting a woman, and on the

opposite side is an enraged peasant, who is aiming a blow with a flail at one of the latter, but is arrested in his intention by one of their comrades, while another of them on horseback is about to cut him down with his sword. Painted in a free and masterly manner.

2 *ft.* 10 *in.* by 4 *ft.* 6 *in.*—C.

Now in the collection of Peter Norton, Esq.

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138. An Interior, with a large assemblage of persons, feasting and merry-making: amongst them is a man standing upon a stool in the back of the room, emptying a long glass at a draught.

2 *ft.* by 2 *ft.* 6 *in.*—C.

Now in the collection of the Baron Delassert, *Paris*, 1826.

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139. A Village Wedding. Numerous persons are assembled in a short street of a Dutch town, to accompany the bride on her arrival from church, while the bridegroom, wearing a scarlet cap and a bright gray dress, and with a smiling countenance, is seen descending the steps of a house on the right, to receive and welcome her; the merry music of a bagpiper and fiddler enliven the scene: behind the bride, and on the steps of a door, is a droll fellow enjoying the fun; near him stands a boy; and in front are a cock, a hen, and other objects.

1 *ft.* 8 *in.* by 1 *ft.* 6½ *in.*—P.

It is much to be regretted that the artist has so freely indulged in broad humour in this otherwise admirable production.

Collection of M. Müller, *Amst.* 1827.

2350 *fs.* & 7½ per cent. 210*l.*

Now in the collection of the Baron Verstolk de Soelen.

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140. The Drowsy Schoolmaster and Riotous Scholars. The chief of this seminary of learning, a fat bloated old man, is seated in an arm-chair enjoying a profound sleep, during which his pupils are playing numerous tricks of fun and drollery: one of them has on the master's spectacles, another is blowing a pipe, and a third squeaking through his nose; near the latter

is an infant with a ferule in his hand, making a stupid-looking boy read his book: many other instances of juvenile frolic are observable, but among the many innocent sallies of youth, is a young rogue stealing a money-box from a cupboard, and a hog tearing some books to pieces. This is a free and spirited production, done in the artist's latter time. Dated 1672.

1 *ft.* 3 *in.* by 1 *ft.* 7½ *in.*—P.

Now in the collection of the Baron Verstolk de Soelen.

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141. An Interior, with two women and a man seated at table, on which are refreshments. The man is engaged paying an old woman some money; several other figures, and a band of musicians are in the room.

1 *ft.* 11 *in.* by 2 *ft.* 4 *in.*—C. (*about.*)

Collection of M. Van Loone, *Amst.* 1826.

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142. A Village Wedding. The scene is represented as passing in the street, near the residence of the parties, and the bridegroom, accompanied by his friends, is descending from the portico of the house to receive the bride; behind him is a fat gentleman, raising his hat as if to salute her; at the same time she is seen advancing between two other females, followed by her friends, and the gossips of the village. A woman strewing flowers in the path, a fiddler, and a bagpiper, are enlivening the company, and numerous other incidents, allusive to the occasion, complete the composition, which consists of thirty-eight figures.

2 *ft.* 2 *in.* by 2 *ft.* 9 *in.*—C.

Collection of the Baron Lockhorst, *Rotterdam*, 1824.

This picture, together with the entire collection, was bought by Mr. Galli, and taken to Scotland.

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143. Twelfth Night. The jovial party, consisting of nine persons, including two children, are grouped round a table, and the attention of the company is directed to the king, who is seated in front, drinking off a long glass of liquor, and at the same time carefully compressing his lips to stifle a laugh,

which several are provoking. On the right sits a portly woman in a red jacket, suckling a fine chubby infant; a second female is seated on the farther side of the table, holding a child in her arms; and near these is an old man occupying a basket-chair, behind which is a youth with his back to the window. On the opposite side is a merry fellow rattling a wooden spoon on a gridiron, and the remaining person stands behind, convulsed with laughter. This excellent picture abounds in the genuine spirit of the master.

2 *ft.* 2 *in.* by 3 *ft.* 2 *in.*—C.

Collection of the Duke of Bedford, 1827. (Mr. Christie.) 120 *gs.*

Now in the collection of John Fulton, Esq.

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144. The Sick Lady. A young woman seated, reclining her head upon a table, apparently indisposed; her medical attendant stands at her side feeling her pulse, and at the same time is examining the contents of an urinal: an old woman on the farther side of a table is taking part in the scene.

1 *ft.* 4 *in.* by 1 *ft.* 1½ *in.* (*about.*)

Now in the collection of M. Van Loone.

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145. An Interior, with boors quarrelling: in the confusion, a large board which formed a table, with everything on it, is thrown off the top of a cask.

2 *ft.* 1 *in.* by 2 *ft.* 6 *in.*—C.

Now in the Munich Gallery.

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146. The Sick Lady. The doctor stands in a respectful attitude, feeling his patient's pulse, while the latter is seated, reclining her left arm upon a pillow, which is placed on a table; and behind her is a maid-servant waiting near a bed.

1 *ft.* 11 *in.* by 1 *ft.* 7 *in.*—C.

Now in the Munich Gallery.

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147. The Interior of a Room, with a mirthful company, composed of eleven persons, several of whom are seated round a table which stands in the middle; the nearest is a female,

dressed in a grayish loose jacket, with her back to the spectator, and a jug in her hand; on the left sits a jovial fellow (the artist) with his leg upon a form, a pipe in his hand, and his attention directed to a woman holding a child on the table. A general song appears to prevail, which is accompanied by a youth playing on a pipe. Painted in the artist's finished manner.

1 *ft.* 9 *in.* by 1 *ft.* 6 *in.*—P.

In the collection of M. Goll, Amsterdam. Worth 250*l.*

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148. The Spendthrift. The interior of a large apartment, decorated with tapestry, and a picture of Fortune, over an ancient chimney-piece, on the tablet of which is inscribed, "*Soo Gerwonnen, soo Verteerd,*" or, light come light go. In front of the chimney are four persons, one of whom is a good-humoured gentleman, dressed in black silk and a lace collar, seated at a table, which is covered in part with a Turkey carpet, in the act of taking a glass of wine from a fine woman, with whom he seems to be much delighted; on his right is an old woman opening oysters; the fourth person stands with his back to the fire. A chair is placed close to the front, with a silver dish and a lemon on it, at which a dog is smelling; towards the middle, and also in the front, is a youth in a blue jacket, pouring liquor from a bottle into a jug. In an adjoining room are seen two gentlemen, playing at backgammon. Signed, and dated 1661.

2 *ft.* 7 *in.* by 3 *ft.* 5 *in.*—C.

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149. Companion. A Christening. A company of seventeen persons, assembled in a large room; of these, a little select *coterie* are grouped on the right; they consist of a young female, whose attention is excited by the gossip of an old woman, wearing a black dress with red sleeves, sitting near her with a glass of liquor in her hand; behind the former are a young man holding a glass of wine, and a child playing on a pipe; a second child stands by the side of its parent,

and a cradle with an infant in it is near. The rest of the company are feasting at a long table in the back of the room. On the left, and close to the front, is a boy giving his little brother drink out of a silver tankard; a chair thrown down, and a dog asleep, are also on the front ground.

2 *ft.* 9½ *in.* by 3 *ft.* 3½ *in.*—C.

These pictures may justly be instanced as examples of the highest excellence, both in expression, colour, and execution.

Now in the collection of Philip Henry Hope, Esq.

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150. A Merry-Making. The scene represents the court of a *guinguette*, covered in part with a vine trellis. Among the company is a merry couple dancing to the sound of a pipe and a fiddle, played by two men mounted on an elevation at the side; near which are seated a woman in a bluish dress, and a man wearing a purple jacket and scarlet stockings: a boy blowing bubbles stands near them. On the opposite, or right side of the picture, is a company of twelve persons, five of them seated at a table, on which are refreshments; the nearest of these to the spectator is a fine woman, dressed in a yellow jacket, seated, with an infant standing on her lap; the rest of the company are suitably occupied. A wood fence encloses the court, on the farther side of which is a man with a poultry-basket on his head, and beyond him is seen the distant country.

3 *ft.* by 4 *ft.*—C.

This is also a picture well worthy the cabinet to which it belongs. Signed, and dated 1663.

Now in the collection of Philip Henry Hope, Esq.

A duplicate of the preceding picture (in reverse), and possessing several variations and additions in the subordinate parts of the composition, painted also in a more neat and careful manner, was sold in the collection of —— Wilkinson, Esq., 1828. . . 109 *gs.*

1 *ft.* 10 *in.* by 2 *ft.* 6 *in.*—P.

Now in the collection of Charles Brind, Esq.

151. The Interior of a Room, of a picturesque appearance, in which are a company of thirteen persons; amongst whom, and the nearest to the front, is a young woman, standing with her back to the spectator; she has a jug in her hand, and appears to be giving some attention to an old man, who is taking her by the arm: beyond these are a jovial fellow and a woman sitting sociably together; and close behind them is a man inviting a woman to descend from the top of a flight of stairs, at the side of which stands a boy piping: an old woman, giving a child some drink, is seen on the opposite side.

1 *ft.* 5½ *in.* by 1 *ft.* 9½ *in.*—P.

The colouring, effect, and finishing of this excellent picture are equal to Adrian Van Ostade.

Exhibited in the British Gallery in 1819.

Now in the collection of Alexander Baring, Esq. Worth 300*l.*

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152. The Alchymist. An elderly man seated before a furnace, occupied stirring something in a crock; on the farther side of him is a man reading a paper, to which another man is paying attention. The misery entailed by the pursuit of alchymy is indicated by a wretched female with an infant in her arms, who is seen in the back part of the room, weeping. Engraved by Boydell.

1 *ft.* 2½ *in.* by 11 *in.*—P.

Now in the collection of the Marquis of Hertford.

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153. The Interior of a Room, with a large projecting chimney, near which are seated two women, whose attention is directed to a droll fellow bowing most obsequiously before them; his politeness excites the risibility of a young fellow standing on the farther side of the women, near whom sits a man, in the chimney-corner, smoking his pipe. This picture is painted *en grisaille*, and engraved in mezzotinto by Paul.

1 *ft.* 5 *in.* by 1 *ft.* 1 *in.*—C.

A picture corresponding in size and description to the preceding is in the collection of M. Van Loone, Amsterdam.

154. Gamblers Quarelling. The view presents the front of a country ale-house, where a company of about twelve persons are assembled, two of whom have been playing at backgammon, and the loser of the game (a soldier *bourgeois*) has risen from the table in a rage, knocked over the backgammon-box, and is in the act of drawing his sword, but is prevented by a woman from executing the threatened attack. His adversary, a boor in a blue jacket, seated on the left, holds out a knife to defend himself, and several of his companions are near, with weapons, to assist him. A pewter tankard lies on the ground, and a child, with its back to the spectator, stands near it, alarmed for the safety of its mother. The figures, which are above the usual size, are full of masterly freedom and natural expression.

3 *ft.* by 4 *ft.* 2 *in.*—C.

Imported by Mr. Murch from Oldenburgh, 1827.

Put up to sale at Mr. Phillips's . . . 1828. (bt. in) 235 *gs*

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155. The Marriage Contract. In the centre of a large room are two men and a woman seated at a table, occupied with the marriage agreement; behind the female are the lovers, and more towards the left side stands a droll fellow, drawing a spicket from a cask. Several other figures are in the back of the room. Engraved by C. Baguoy, from a picture in the collection of the Count de Bruhl.

2 *ft.* 9 *in.* by 2 *ft.* 10 *in.*

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156. A Company of six Artisans at the window of a *Cabaret:* two of them are singing a ballad, to which a third, with a jug in his hand, appears to be listening, while the rest are enjoying their pot and pipe. A vine adorns the surrounding wall of the window.

3 *ft.* by 2 *ft.* 2 *in.*—C. (*about.*)

Collection at Mr. Christie's . . 1827. . . . . 110*l.*

157. The Guitar. A young lady, elegantly dressed in a white satin petticoat, a reddish gown, and a light blue kerchief over her shoulders, seated, leaning her head upon her right hand, and resting the elbow on a table, listening to the music of a guitar, which a youth, habited in the rich costume of the period, is playing; he is seated on the table, which is covered with a Turkey carpet. In the background may be observed an old man watching from behind a pillar. Done in the best time of the master.

1 *ft.* 3 *in.* by 1 *ft.*—P.

Now in the collection of the Marquis of Bute.

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158. Bathsheba receiving a Letter from David. A young lady, dressed in a reddish silk petticoat and blue kerchief, standing in a handsome apartment, leaning her elbow on a covered table, and looking with attention at an old woman who is entering the room, supporting her feeble frame upon a stick with one hand, and advancing with a letter in the other; a black and white dog is in front; and through an arched door at the end of the apartment, is seen David upon the terrace of a house.

1 *ft.* 3 *in.* by 1 *ft.* ½ *in.*—P.

Now in the collection of the Marquis of Bute.

This is probably the picture which was sold in the collection of Greffier Fagel, ... 1801. . . . . 55*l.*

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159. The Fighting Cocks. The picture offers a composition of twelve figures assembled in the foreground of a landscape, to witness a cock-fight: one of the birds is held by a boy, who is dressed in a yellow jacket, and wears a coarse worsted cap on his head; beyond him is a female turning to speak to a man, and near her is a youth stooping, and with a sorrowful countenance looking at his vanquished bird; while an old fellow, standing on the opposite side of the group, is extending his hand to the latter, demanding payment of the wager, at which

a merry young man, sitting on a bank between them, is laughing heartily. This is a masterly production, of the highest excellence.

2 *ft.* 10 *in.* by 3 *ft.* 9 *in.*—C.

Exhibited in the British Gallery in 1818.

Now in the collection of the Marquis of Bute.

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160. Thieves Pillaging a Farm. The view exhibits the courtyard of a farm, and a house, which appears to have been a convent, with a shed built against its walls. Among about a dozen figures are two monks sitting in the centre regaling, and apparently endeavouring to appease the parties; while the enraged farmer, with a pitchfork in his hand, is prevented attacking the robbers by a woman and a boy, who hold him; a female at their side, with a child in her arms, is lamenting the loss of their property. In the opposite side are the robbers; one of whom is cocking his gun, the other holds out a sword, and a third is deliberately shooting at some pigeons. Painted in the artist's careful manner.

1 *ft.* 5½ *in.* by 1 *ft.* 8 *in.*—P.

Now in the collection of the Marquis of Bute.

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161. The Interior of a Room, with a company of ten persons; the most conspicuous of whom is a fine portly woman, sitting in the centre, with a child sleeping at the breast; on her right sits a gentleman, wearing a red cap and feathers, whose attention seems to be much excited by the infant, and he is extending his hand, as if to caress it. These are said to be portraits of the artist and his family. A cradle, with a green velvet covering, stands by them; on the opposite side is an old woman mending the fire; and on the farther side of a rail are six persons, one of whom is a jovial fellow giving a toast. A brilliant and very effective production.

2 *ft.* by 1 *ft.* 6 *in.*—P. (*about.*)

Exhibited in the British Gallery in 1831.

Now in the collection of William Wells, Esq.

162. A Merry Party, assembled round a large table in the centre of a lofty room. The chief of the company is a jovial fellow, seated in an arm-chair, with a fiddle in his hand, which he has ceased playing to join a general song, to the chorus of which he gives effect by raising his goblet of wine; on his left is an old lady wearing a black hood, and in the centre of the table is seated a female, with a chubby child in her arms; these also lend their voices to the song, and are accompanied by a youth playing a bagpipe, and another the flute; a boy and a girl have also their pipes. A Turkey carpet, and a cloth, admirably painted, covers the table, on which are a cut ham and other refreshments: on the foreground is a girl letting a child drink out of the spout of a tankard, and near these a dog, adding his howlings to the general hubbub. Signed, and dated 1668. This picture is painted in a free masterly manner, full of character and humorous expression.

3 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C.

In Mr O'Niel's possession. . . . 1828. . Price 300 *gs.*

Now in the collection of Charles Brind, Esq.

A picture corresponding in description with the preceding, and bearing the motto, "*Zo de oude Zongen Zo pipin de Jongen,*" was sold in the collection of M. Hemskirk, 1770. . 555 *flo.* 50*l.*

Collection of M. Nienhoff. . *Amst.* 1777.

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163. The Prodigal Son. The scene represents the garden of a noble mansion, occupying the right of the picture. In front of the building is a courtesan, attired in a white satin robe and a blue scarf, sitting on the ground, with the prodigal by her side; the latter, wearing a yellow jacket with braided silk sleeves, is having his glass filled with wine by a page. The attention of the female is directed to a young man, habited in the elegant costume of the period, who stands on her left playing on a guitar: behind him is a fat gentleman seated at table, caressing a young girl; and on the summit of a flight of steps near them are two children blowing bubbles (an

allusion to the transient pleasures of vice). On the opposite side are a youth, in a black velvet dress and a red cap, sitting on the ground playing on a flute, and a woman with a child seated by his side. In the second distance are two young ladies playing at golf, and in an enclosure beyond them are a number of ladies and gentlemen. The view terminates with a shrubbery and a handsome house. The name of the painter and the date are over the door of the mansion.

2 *ft.* 2 *in.* by 2 *ft.* 10½ *in.*—C.

Sold in the collection of Mr. Emmerson, in 1832, for 210 *gs.*
Now in the collection of Lord Northwick.

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164. The Starved Family. The interior of a Dutch dwelling, in which are ten persons, five of whom surround a table, formed of a tub with a board on it; among these is a miserable-looking man sitting on a block eating mussels, and on the opposite side of the table stands a famished female with a child in her arms; on whose left is a girl holding a plate: two little boys are on the farther side of the table. Beyond this group stands the artist, laughing at an old man who is seated counting money, which he appears to have just received from a poor thin fellow near him. Poverty and wretchedness are strikingly personified both in the place and persons.

1 *ft.* 2 *in.* by 1 *ft.* 4½ *in.*—P.

Now in the collection of John Slater, Esq.

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165. Villagers Merry-Making. The interior of a spacious room, in which are assembled a numerous company of villagers: amongst the jovial group are a stout female in a yellow jacket, playing on a bagpipe, while a half-drunken fellow accompanies her on a fiddle; a merry artisan, with a jug of liquor, sitting on the floor; another, lying his length on a form; and a female with a paper in her hand: beyond these, on the left, is a large party at a table, feasting. In a more remote part of the room are groups of dancers, and many others, variously amusing themselves. Through an arched door, at the end of the room,

is seen a crowd of villagers, similarly engaged to those within. This is a clear and luminous picture, but by no means a good example of the master.

3 *ft.* by 4 *ft.* 4 *in.*—C. (*about.*)

Valued by the Experts du Musée, 1816. . 8000 *fs.* . 320*l.*

Now in the Louvre.

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166. The *Guinguette.* Two men and two women taking resfreshments in an arbour : one of the former is looking with delight at a boy who is playing a fiddle, and one of the females, dressed in a gray jacket and black silk kerchief, is seated with her back to the spectator ; upon a table before them are a ham, some bread, and a pewter jug. Painted in the artist's early time and finished manner.

1 *ft.* 3½ *in.* by 1 *ft.* 7½ *in.*—P.

Now in the Florence Gallery. Worth 200 *gs.*

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167. Saying Grace. The interior of a room, with a family, consisting of a man, a woman, and two children, disposed round a table, taking their repast. One of the children has her hands placed together, apparently saying grace. A carefully-finished picture.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—P.

In the collection of Prince Eugene, at Munich. 100 *gs.*

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168. Distribution of Provisions after a Funeral. A cottage, overspread with a vine, near the door of which stands an old man reading a paper, while one of the mourners is quitting the house ; and two others (females) are coming through a gateway at the side of it. The greater portion of the figures consist of children ; amongst them is an elderly woman giving one of them something, and close to the front is a boy with a child in his arms. A bench with provisions on it stands at the side, a little retired from the front.

1 *ft.* 2 *in.* by 1 *ft.* 5 *in.*—P.

Now in the collection of the Prince d'Arenberg. 120 *gs.*

169. The Interior of a Room. A merry young man, dressed in a gray coat and a red cap, caressing a woman. A jug and a tobacco-box lie on the floor in the corner.

Worth 60 *gs.*

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170. Companion. A doctor dressing a wound on the back of an old man, who is seated in a convenient position, in an arm-chair, on the back of which a fat woman is leaning, and a man stands by her side, smoking his pipe. Various objects relating to the surgical profession decorate the walls.

9 *in.* by 7½ *in.*—P.

This and the preceding are in the Musée at Franckfort. 70 *gs.*

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171. A Village Fair. The view presents an open space, apparently in the neighbourhood of a village, where a number of men, with their wives, children, and cattle, have halted, and are preparing their goods for a fair. Among them may be observed two girls and a boy, playing with toys; and to the right of these is a woman seated on the ground, with a child in her arms; more towards the side are a man in an Asiatic dress, with an assistant, busy over a large coffer. Every part exhibits a scene of bustle and business.

3 *ft.* 8 *in.* by 5 *ft.* 5 *in.*—C.

Now in the possession of the Count de Turenne, Paris.

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172. A Young Woman, dressed in a blue bodice, a yellow scarf, and a pinkish-gray skirt, seated on a dwarf wall, playing on a guitar; the music of which appears to delight a jovial fellow, who sits on the farther side of the wall, with a glass and a pipe in his hands: a little remote from these are a couple saluting.

1 *ft.* 4½ *in.* by 1 *ft.* 8 *in.*—C.

Now in the possession of the Count de Turenne, Paris.

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173. The Interior of a Large Room, opening to a court, in which are seen a number of persons feasting and merry-making.

In the court, on the opposite side, are several persons, variously engaged; and near them is a horse, ready saddled for the rider. This is a brief description, written from recollection.

1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C. (*about.*)

Collection of M. Taxiera, *Hague*, 1832.

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174. A Village Wedding. The bride and bridegroom are seated at table, surrounded by their friends: the feast appears to be nearly at an end, and one of the company, brimful of mirth, is inviting a woman to rise and dance, in which he is seconded by the musicians, a fiddler and a player on the bass viol. A lady and a gentleman are standing together in front. A coarse and slight performance. Dated 1672.

1 *ft.* 3 *in.* by 1 *ft.* 7¼ *in.*—P.

Now in the Musée at Amsterdam.

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175. The Recruiters. The interior of a room, with a large window at the side; at which is seated an elderly man, habited in a red dress, reading a proclamation for recruits to a number of peasants, who stand on the outer side of the window, listening; behind the former person is a merry fellow endeavouring to embrace a woman, and on the farther side of them are six or seven young recruits, one of whom carries a flag. A free and most skilful production.

2 *ft.* 10 *in.* by 3 *ft.* 3½ *in.*—C.

Now in the collection of M. Six Van Hillegom. Worth 300*l.*

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176. A Music Party, composed of six persons, said to represent the artist and his family. Jan Steen, elegantly habited in a white satin vest, and wearing a hat decked with feathers, is seated in a *nonchalant* position on a form, playing on a guitar, and at the same time turning round with infinite humour to a lady (his wife), who is seated on his left with a music book in her hand, and who appears to be accompanying him with her voice, while a youth on her left joins in on the pipe. A table is placed before them, in front of which stands a fine chubby

boy, habited in a fancy dress, holding a bass viol, and mimicking the players with a tobacco pipe. A gentleman in years (Van Goyen) stands behind the lady, and near him is a youth playing on a violin. On the foreground are a dog and a cat, quarrelling over a dish of bones. A variety of other objects contribute to give interest to the composition. A beautiful and most masterly production of art. Signed, and dated 1666.

2 *ft.* 9½ *in.* by 3 *ft.* 3½ *in.*—C.

Now in the collection of Sir Charles Bagot, Bart.

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177. The Itinerant Fishmonger. A robust old man, with a gray bushy beard, and having on a fur cap, stands by the side of his barrow, holding up a fine haddock, which he has taken from a basket filled with the same fish, and at the same time looking at a young woman who has a dish of fish in her hand, as if he were persuading her to buy it. A boy and a girl stand close to the barrow; a young man, smoking his pipe, is behind the dealer; and a sixth person is at the half-door of a house, looking on. The figures in this excellent picture are seen to the middles. Engraved, No. 133, in the Stafford Gallery.

1 *ft.* 9 *in.* by 1 *ft.* 4½ *in.*—P.

Now in the Bridgewater collection of Lord F. Leveson Gower.

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178. A View in the Town of Leyden on a Market-Day. The subject offers a busy scene, where numbers of persons of both sexes are assembled, to dispose of their various commodities of fish and vegetables. Among the several groups which meet the eye, may be distinguished, on the left, a man leaning on a boy's shoulder, and another picking up a fish, to put into his basket. Painted in a free and spirited manner.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*

Collection of M. Verbrugge, *Hague*, 1831. . 365 *flo.* 32*l.*

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179. The Female Pickpocket. The subject represents a portly fellow, with a countenance of indescribable humour,

seated, with a pipe in one hand and a fiddle in the other; his attention is arrested by the cajolery of an old woman, who is offering him a glass of wine; at the same time a young woman is taking advantage of the opportunity to empty the contents of his pocket. The scene is passing in a garden. Engraved by Sibelius.—*See also No.* 122.

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180. The Interior of a *Cabaret*, with a company of artisans regaling, and playing at backgammon. The most conspicuous among them is a merry fellow sitting in the middle, who has rudely seized the servant maid round the waist, a liberty she receives with perfect good humour, and in return is taking off his hat. An old woman is coming up from a cellar near them. Engraved by L. A. Claessens, entitled *La Villageoise en belle humour.*

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181. Companion. An interior, with a company of two men and women: one of the latter, a pretty girl, is seated, in the act of turning round in her chair towards a thin man, who has a basket on his arm and a lump of gingerbread in his hand, and by his gestures appears to be recommending his goods; the other man sits on the right of the female, playing on a flute. Engraved by L. A. Claessens, entitled *Les Amours de Jan Steen.*

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*—P. (*about.*)

Now in the collection of Edward Gray, Esq.

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182. A Portrait of the Artist, of the size of life, when about thirty-eight years of age. His countenance, exhibiting a mixture of sarcasm and pleasantry, is seen in a three-quarter view; he has dark brown hair, falling on his shoulders. His dress consists of a dark gray habit with full sleeves, and a square-shaped white collar; and he appears to be leaning both hands on the back of a chair. This is an indifferently-painted picture.

2 *ft.* 3 *in.* by 2 *ft.* 2 *in.*—C. (*about.*)

Now in the Musée at Amsterdam.

183. A View in the outer Court of a House, in which a great number of poultry are flocking round a girl, who is seated in the centre with a bowl of milk in her hand, the contents of which she is offering to a lamb. An elderly man stands near her, with a basket on his arm and a crook in his hand; beyond these are a dwarf and another flock of poultry near the entrance of an archway, through which is seen a house surrounded by water. This is an early production of the artist, and was doubtless painted to the order of the owner of the farm.

4 *ft.* 3¾ *in.* by 2 *ft.* 8 *in.*—C.

Now in the Musée at the Hague. Worth 300 *gs.*

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184. The Rich Man and Lazarus. The subject is represented as passing in the interior of a noble apartment, and the luxurious man, with a number of guests, are seen at a table upon an enclosed elevation, a little retired within the room. Contrasted with the sumptuous fare which there prevails, the wretched Lazarus, clothed in rags, and seated on the ground in front, arrests the spectator's attention; his sufferings and insults, as described in the parable, are faithfully pourtrayed, and the cravings of nature strongly depicted in his countenance, which, with an imploring look, is directed upwards to a female who stands on the farther side of a balustrade, shaking the crumbs from a tablecloth upon him. Several other figures contribute to the beauty of the composition, and also serve to illustrate the subject. This excellent production is signed and dated 1667.

2 *ft.* by 2 *ft.* 8 *in.*—C.

Now in the collection of Messrs. Woodburns.

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185. The Grace. An artisan, with his wife and infant child, sitting at table, and apparently asking in silence a benediction on their homely repast, consisting of ham, and bread and cheese. The woman has on a gray jacket and a white cap, and is seated with her back towards an open window, holding an infant in her arms, while the man sits on the opposite side of the table raising his hat to his face. On a tablet, suspended

against the wall, is written a quotation from *Proverbs*, chap. xxx., v. 8. This is an admirable work of the master.

1 *ft.* 9 *in.* by 1 *ft.* 6¼ *in.*

Exhibited in the British Gallery in 1819.

Imported by Mr. Chaplin in 1831. Value 250 *gs.*

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186. The Tempting Offer. A middle-aged man, wearing a cloak and a slouched hat, offering a ring to a young woman, which she, with evident hesitation, appears to refuse, and at the same time extends one hand towards her admirer; the other hand contains a goblet of liquor. Half-length figures.

1 *ft.* ¾ *in.* by 10 *in.*—P.

Imported from Holland by Mr. Chaplin.

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187. The Bed-Room. An old fellow in bed, endeavouring to detain a woman whom he holds by the skirt; at the same time the latter extends her hand significantly to her companion.

1 *ft.* 5¼ *in.* by 1 *ft.* 4 *in.*—P.

Now in the possession of Mr. Pennel.

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188. A Village *Kermess.* The merry scene is represented as passing in front of a public-house, situate near a canal, along whose banks are many isolated cottages. Crowds of happy villagers are assembled in front, and at the side of the inn, and among them may be noticed a lady and a gentleman, accompanied by a maid and two children, apparently conversing with two men on horseback. Nearer the spectator are a woman seated suckling her child, and three boys playing together, and more towards the house is a quack doctor, standing at the foot of a tree, addressing some peasants on the virtues of his drugs. A boat with five persons in it is on the canal, and three boys are on the bank, and beyond them is a lofty bridge with two men on it. Painted with much of the spirit and freedom observable in the works of Teniers.

2 *ft.* 1½ *in.* by 2 *ft.* 8 *in.*—C.

Collection of the Earl of Mulgrave, 1832. (Christie & Manson) bought by Mr. Bentley, Jun. . . . . 104 *gs.*

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189. The Club. The group consists of four figures: one of whom is an old man, and apparently the president; his brows are bound with laurel, and he is leaning on a bar reading a paper, which he holds with both hands; his secretary, with a pen stuck in his ear, stands on his right, and a merry fellow, with a long glass of liquor in his hand, is on his left. A jug with a pipe in it, and a tablet, are suspended to the bar in front. Painted in a free and spirited manner.

3 *ft.* 3 *in.* by 2 *ft.* 8 *in.*—C.

Collection of George Gillows, Esq., 1832, (by Mr. Stanley.)

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190. Card Players. The interior of a room, with a company of four men and a woman round a table; one of the former sits on a form, with his back to the spectator: a second, who appears to be the host, stands on his left; a third sits opposite, with cards in his hand, and the woman, wearing a yellow dress, is placed on his right.

1 *ft.* 5½ *in.* by 1 *ft.* 3 *in.*—C.

Now in the collection of His Majesty.

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191. Villagers Dancing and Merry-Making. The scene is represented as passing in the interior of a large room, with an arched door at the end of it. The numerous party which have here assembled appear to be celebrating a wedding-day, or some public event. Among the happy guests may be observed a couple dancing to the music of a hurdy-gurdy, played by a youth standing on an elevation at the side. Nearer the front is a large group of persons, one of whom is presenting a woman a glass of liquor, and at the same time politely raising his hat. In the centre of the foreground is a half-drunken fellow seated on the floor, with a jug of liquor in his hand. The usual characteristic humour and variety of action is displayed throughout

this picture, which, as a work of art, may be placed among the painter's best performances.

2 *ft.* by 2 *ft.* 5½ *in.*—C.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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192. Peasants at a Country *Guinguette.* The principal group consists of two men sitting on the ground playing at cards, and others standing by, looking on; near them is the hostess, marking up the score on a slate suspended to a tree. A party at bowls are seen in a distant part of the court.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of J. H. Munro, Esq.

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193. The Village Queen. A company of eight merry persons are grouped round a table, celebrating a national custom. The queen (the artist's wife), suitably habited, and having on a crown, is seated at the head of the table, in the act of drinking, while several of the guests appear to be hailing her with the usual salutation, and others are exciting her to laughter by their grotesque dresses, and the singularity of noise they appear to be making. A youth, wearing a red cap, and having a napkin across his shoulder, stands in front, with a tankard in his hand; opposite to whom sits Van Goyen, with a woman and child by his side.

1 *ft.* 9 *in.* by 2 *ft.* 2½ *in.*—C.

Now in the collection of Peter Norton, Esq., 1832.

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194. The Young Fiddler. A company of two men and a woman in the garden-house of a *guinguette,* taking refreshment. The woman sits in front, with her back to the spectator; one of the former is seated on a form on her right, having a pipe in his hand, and the third stands beyond them. Their attention, as well as that of a young girl, is directed to a poor boy, who is amusing them with a tune on the violin. A shoulder of mutton, a jug, a glass, and some bread, are on a table in the middle. A clever picture.

Now in the Florence Gallery. Worth 200*l.*

195. The Interior of a *Cabaret*, on the right and front of which is an elderly man, paying great attention to a stout woman seated in a chair, at whose side stands another woman equally corpulent. The latter person has a jug in her hand, and is in the act of drinking a glass of wine. More retired in the room are four men, two of whom are playing at backgammon.

Described from a print engraved in mezzotinto.

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196. The Toast. A jovial old fellow, of a most humorsome expression, seated, with a tankard in one hand and a goblet of liquor in the other; he is in the act of raising his glass, and apparently giving the health of his fair companion, who is recumbent on a form by his side, reclining her head on his knee, her eyes half-closed, a pipe falling from her relaxed fingers, and one leg extended on the form, evidently overcome with the copious libations of which she has partaken. Music has lost its charms, and the two musicians are seen retiring from the room, while a woman, seizing the opportunity, has mounted a chair, and is in the act of stealing a mantle, hanging on a peg. A cat, and various objects, complete the composition of this masterly production.

1 *ft.* 9 *in.* by 2 *ft.* 2 *in.*—P. (*about.*)

Imported by Mr. Chaplin.

Now in the possession of M. Noé, Munich.

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197. The Rape of the Sabines. The subject of this picture being sufficient to identify it, a lengthened description of the composition is thereby rendered unnecessary, and the Writer leaves to the connoisseur's imagination, to conceive the singular effect of Roman heroes and Sabine women being represented by Dutch *boers* and *boerins*, while under the influence of the drunken god.

2 *ft.* by 2 *ft.* 6 *in.*—C. (*about.*)

Now in the possession of M. de Gruyter, Amsterdam.

198. A Convivial Party. The company appear to have freely partaken of the cheering beverage; and among a group assembled near the chimney is a woman fast asleep, and, while thus abstracted, a droll fellow is amusing his companions by lifting her skirt with a pair of tongs; at the same time a jovial artisan, with his stockings about his legs, is raising his glass, and giving vent to some favourite toast.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C. (*about.*)

Collection sold by Messrs. Christie and Manson, 1832. Bought by Mr. Chaplin.

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199. A Garden Scene. The view is supposed to represent Jan Steen's house and garden at the period he carried on the business of a brewer. The scene is exhibited under the aspect of a fine afternoon, the serenity of which has induced his wife to have a table and refreshments placed in front of the house, and she and her children appear to be about to partake of them; at the same time the artist is seen in company with a lady, in an alcove of the garden.

1 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—C. (*about.*)

In the possession of M. Albertus Brondgeest, 1813; since bought by Mr. Chaplin.

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200. St. Nicholas's Day. This capital picture is composed of numerous figures assembled in front of a house, exhibiting the usual variety of character inseparable from this master's works. The subject represents the crowning of a little girl, who has distinguished herself for superior behaviour during the past year; her young friends are witnessing with lively interest the ceremony, and the surrounding spectators are animated by similar emotions.

2 *ft.* 6 *in.* by 3 *ft.*—C. (*about.*)

Now in the collection at Middleburg.

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201. The Hen-Pecked Husband. The subject represents the ludicrous scene of a virago standing over her humiliated husband, who is on his hands and knees receiving chastisement with a wooden shoe. The agitation and anger of the woman, and the piteous and deprecating looks of the man, excite the

risibility of a group of persons, who are regaling at a table in the back of the room. The picture is painted with surprising spirit and effect.

1 *ft.* by 10 *in.*—P.

Collection of M. de Lelie, Amsterdam

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202. The Mussel Eater. A boy and a girl walking together on a *gracht.* The attention of the latter is directed to the boy, who is in the act of dropping a mussel into his mouth. The figures are about twelve inches high, and are painted with singular truth and *naiveté* of character.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—C. (*about.*)

Now in a private collection at Amsterdam.

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203. Children Amusing themselves in Teaching a Cat to Read. The subject is composed of two boys and two girls in a room; one of the latter, seated on the right, has a book in one hand and a rod in the other, and is looking attentively at a kitten, which a boy standing before her holds towards the book. The second boy, who is leaning on a table at the side, and the girl, standing behind, are greatly amused at the drollery of the scene.

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204. Companion. The kitten rewarded. The grouping is composed of a girl and two boys; the former of whom is seated on the left, holding the kitten in her lap, and feeding it with porridge out of a silver spoon, while the two boys stand by with a blue cloth in their hands, ready to dress up their pet animal. A pan of coals, a pewter cup, and a porringer, are on the ground.

1 *ft.* 6½ *in.* by 1 *ft.* 4¾ *in.*—P.

These are admirably painted, and abound in the genuine humour of nature.

Now in the possession of H. Phillips, Esq.

The following pictures (not identified on the preceding list) have been exhibited at the British Gallery:—

205.	The Schoolmaster .	1815. . . .	*Marquis Camden.*
206.	The Village Politicians	1815. . . .	*Hon. A. Phipps.*
207.	A Flemish Feast .	1818. . . .	*Earl of Lonsdale.*
208.	A Dutch Marriage, .	1819. . . .	*Earl of Carlisle.*

SCHOLARS AND IMITATORS

OF

JAN STEEN.

The fertility of invention, truth of expression, harmony of colouring, and dexterous execution exhibited throughout the works of Jan Steen, have placed them beyond the reach of successful imitation, or even deceptive copying.

One of his most successful imitators was Reynier Brackenburg, a native of Haerlem, born in the year 1649. He painted humorous subjects, which have sufficient of the style of Jan Steen, to induce a supposition that he learnt his art of that master, under whose name some of his best pictures have been sold. There is, however, in the works of Brackenburg, a prevalence of dark colours, so different in their tints to those of Jan Steen, that, had they needed no other distinction, those alone would have been sufficient to discriminate them. They are, however, greatly deficient in every other quality.

Mins Nicholas Molinaer was a good painter of the feastings and mirthful revels of his countrymen, and, like Jan Steen, he infused in his pictures abundance of broad humour and characteristic expression. The style of the two masters is in every other respect so dissimilar, that a very slight acquaintance with their works will enable the careful observer to distinguish them. Molinaer was born at Amsterdam, in 1627.

GABRIEL METSU.

The admiration which the works of this elegant painter has at all times excited, and the high estimation in which they have ever been held, are indubitable proofs of their intrinsic merit and excellence. There are but few painters whose works have wholly escaped the vacillating opinions of fashion, under whose influence some have, for a time, most undeservedly enjoyed the praises and encouragement of a deluded and vitiated public, while often real merit has been overlooked, or neglected. Happily the adage, that "Time brings truth to light," still holds good, and works of real genius will sooner or later be sought for, and rightly appreciated.

In reference to the works of Metsu, it may be said, truly, that the subjects they represent are so familiar and agreeable, and treated with so much genius and taste, that they cannot fail to give general pleasure and satisfaction. The sight of a select party of ladies and gentlemen enjoying the enlivening recreation of vocal and instrumental music, excites a corresponding emotion in every lover of the science. Few are indifferent to the charms of social conversation, the pastime of cards, or the participation of an agreeable refection: some

interest must be awakened by the inditing of an epistle ;—the reception of its answer ;—the important business of the toilet, and the occupation of the needle. Descending to a lower grade in life, we are entertained by the employments of a cook-maid in her kitchen ;—the labours and amusements of the artisan,—his enjoyments derived from a pipe : to these are added, representations of the humble dealer in game, poultry, fish, fruit, and other commodities. Such are the subjects which form the greater part of this artist's works.

But whatever his picture may represent, there will ever be found in it a tasteful selection of objects, disposed in the most pleasing manner, and rendered interesting and effective by a judicious choice of colouring, and a skilful management of light and shade. The superiority of Metsu over every artist in the Dutch school, is chiefly observable in the chaste and beautiful drawing of his figures, accompanied by a peculiar refinement of character, and, where necessary, great elegance of manner. The dresses of his figures, whether composed of satin, silk, or meaner materials, are disposed with taste, and their various qualities accurately denoted. The handling, or execution, is at all times broad, free, and appropriate.

In comparing the style of this master with that of other painters, the discerning eye will recognise much of the beauty and elegance observable in the works of Van Dyck ; for which reason, he may with propriety be denominated the Dutch Van Dyck in miniature.

In regard to the history of this excellent painter very little is known, no mention being made of his

parents, nor of whom he learnt the rudiments of the art; but as he lived in an age distinguished for talent in its exercise, it is probable that he formed his style on that of several distinguished masters, to whose works his bear some analogy:—such as Gerard Dow, Francis Mieris, Gerard Terburg, and Jan Steen. It is recorded that he was on the most friendly terms with Jan Steen, and there is little doubt that to him he was indebted for much valuable information. The frank and liberal nature of Jan Steen would induce him to communicate all he knew, unbiased by any narrow feeling of jealousy, too frequently found among artists in the same line. That Jan Steen was greatly superior to Metsu in the more difficult attainments of the art—as in invention, expression, and ready execution—no one acquainted with their productions will deny; but in its more attractive charms,—as a tasteful selection of subject, graceful expression, and elegance of demeanour, Metsu is without a rival.

Nor were his countrymen insensible to his superior merits; for, with the exception of the pictures by Gerard Dow, and Francis Mieris (whose high finishing alone seduced the amateurs of that period), his works stood the highest in estimation; a reference to the prices for which they have since sold, will show that posterity have been equally alive to the charms of his pencil. It is but justice to the good taste of the present age, to add, that the free and artist-like style of Metsu, is now preferred, both by the skilful practitioner in art, and the learned connoisseur, before all the elaborate finishing which the above-cited painters ever effected.

The gentlemanly portrait of the artist, now in His Majesty's collection, represents him to have been a man of a naturally delicate frame, and of a sensitive mind, on whom a close application to so sedentary a pursuit was likely to operate injuriously: too ardent a love for his profession overcame every consideration for himself; and his valuable life was terminated, while undergoing a painful operation, at the early age of forty-three. He was born at Leyden in 1615, and died in 1658.

THE

WORKS

OF

GABRIEL METSU.

1. The Vegetable Market at Amsterdam. The picture exhibits a view on one of the *grachts* of that city, the quay of which is occupied by a number of market people, with their commodities. Those nearest the spectator consist of three women and a man; one of the former, standing with her hands akimbo, seems, by the agitation of her countenance, to be venting her fury, in words, upon a portly woman, who sits very composedly upon the handle of a barrow containing vegetables: the amount of payment for having wheeled the said barrow to market is probably the subject of dispute. The third female is young, and of an interesting appearance; she has a brass pail on her arm, and her head is turned, as if she were listening to the gallantry of a youth behind her, who by his gesture is offering to carry her pail. More towards the side is a fine spaniel, looking wistfully at a cock perched on a basket; near these are a tub of garden stuff and a fowl on the ground. A large tree rises on the opposite side, the branches of which overshadow most of the persons in the second distance. A small vessel is on the canal, beyond which the view is bounded by houses. Engraved by David, and in the Musée Français.

3 *ft.* by 2 *ft.* 7 *in.*—C.

This capital picture has had the reputation of being the *chef d'œuvre* of the master, and the large prices for which it has been sold goes far to confirm that opinion. The Writer, however, can by

no means subscribe to it, for there are several described in this work that possess much higher claims to the admiration of the connoisseur.

Collection of M. Blondel de Gagny,	1776.	25,800 *fs.*	1032*l.*
——— Anonymous, . . .	1783.	18,051 *fs.*	752*l.*
Valued by the Experts du Musée,	1816.	40,000 *fs.*	1600*l.*

Now in the Louvre.

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2. An Elderly Woman taking her Repast. She is dressed in a brown gown, a white kerchief, and a small white cap, and is seated with a plate of meat in her lap, a piece of which she is giving to a tabby cat at her side. Upon a tub near her lies a dead fowl on a tray; a bottle containing flowers stands on a table; and a pump is on the opposite side of the room. An excellent picture.

1 *ft.* 1¼ *in.* by 10¾ *in.*—C.

Collection of M. Bierens, . . *Amst.* 1747. . 590 *flo.* 53*l.*

Now in the collection of M. Goll de Frankenstein. Worth 150 *gs.*

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3. The Sick Child. A woman wearing a gray jacket, a scarlet skirt, and a blue apron, seated, holding a sick child in her lap, and looking with maternal affection upon it. A chair, on which are some clothes, stands at the side, and an earthen pan is placed on a stool at her right. A picture and a map adorn the walls of the room.

1 *ft.* 1¼ *in.* by 10¾ *in.*—P.

Now in the collection of M. Goll de Frankenstein. Worth 150*l.*

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4. The Favourite Spaniel. A lady habited in a morning dress, consisting of a red velvet jacket bordered with ermine, and a skirt of the same colour, seated, holding a cushion on her lap, and at the same time caressing a little spaniel which is on a table before her. A basket containing linen stands on the ground by her side, a Turkey carpet covers in part the table, and a bed is seen in the background. Engraved, No. 72, in the Stafford Gallery.

1 *ft.* 3½ *in.* by 1 *ft.* ¾ *in.*

Collection of M. Wierman, . . .	1762. .	1100 *flo.*	99*l.*
———— M. Geldermeester . .	1800. .	740 *flo.*	67*l.*

Now in the Bridgewater collection, Lord F. L. Gower. Worth 200*l.*

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5. An Old Woman sitting by a tent, or stall, frying pancakes, and selling gingerbread and other objects; before her stands a boy with his hat in his hand; and upon a fence near her sits a cat. Painted with extraordinary breadth and power.

2 *ft.* 1 *in.* by 1 *ft.* 10 *in.*

Collection of M. ———, . . *Amst.*	1738. .	360 *flo.*	32*l.*
———— M. Wierman, ...	1762. .	1000 *flo.*	90*l.*
———— M. Geldermeester, . .	1800. .	2000 *flo.*	180*l.*

Now in the collection of Mademoiselle Hoffman, Haarlem.

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6. The Fainting Lady. A lady, dressed in a scarlet jacket trimmed with ermine, and a white satin petticoat, sitting in an arm-chair in the middle of a room, apparently overcome by languor or sleep; at the same time her maid, who is seen farther within the apartment, is warming a bed for her mistress. A fine cat, most exquisitely painted, and a silver utensil, are on the foreground. This is a perfect gem in art, of superlative excellence and beauty.

1 *ft.* 3½ *in.* by 1 *ft.* 1 *in.*—C.

Collection of M. Hemskirk, *Hague*,	1770. .	1500 *flo.*	135*l.*
———— M. Smeth Van Alpen,	1810. .	2300 *flo.*	207*l.*
———— M. Cremer, . *Rott.*	1816. .	2025 *flo.*	182*l.*
———— M. Schimmelpenninck,	1819. .	1599 *flo.*	144*l.*

Imported by Mr. Nieuwenhuys, and sold by the Writer for 300*l.*

Now in the collection of William Wells, Esq., of Redleaf.

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7. A Lady and a Burgomaster, sitting at table, and a maid-servant waiting upon them with refreshments.

1 *ft.* 8 *in.* by 1 *ft.* 6 *in.*

A curious account is given of the subject of this picture in the catalogue of the Orleans Collection, which, although improbable, yet, for the satisfaction of the possessor, shall be related:—

"A treaty, made between England and Holland in 1666, required only the signature of the burgomaster, a gentleman of the first

distinction to complete it; but this he positively refused to give, alleging that the terms of the treaty were prejudicial to the interests of the States. His well-known disposition to gallantry induced the opposite party to plan an intrigue; and, through the artifices of an accomplished lady, they succeeded in obtaining by stratagem that which they had failed to accomplish by argument."

Collection of the Duc d'Orleans, 1749.

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8. *Le Corset Bleu.* A lady, attired in a blue corset bordered with ermine, and a white satin skirt trimmed with gold lace, seated, with a music book on her lap, a leaf of which she is about to turn over. A table, covered in part with a Persian carpet, is placed by her, on the further side of which sits a gentleman tuning a guitar. A glass of wine stands on the table, and a little spaniel is in front. The elegance and taste displayed in the drawing, colouring, execution and sentiment of this picture, render it a *bijou* of uncommon beauty and value.

1 *ft.* 4 *in.* by 11¾ *in.*—P.

Collection of M. Tonneman, .	*Amst.*	1754.	1405 *flo.*	126*l.*
——— M. Destouches, (Le Brun)		1794.	8161 *fs.*	327*l.*
——— M. Robit, . .	*Paris*,	1801.	8120 *fs.*	325*l.*
——— G. Hibbert, Esq. . . .		1829.	(by Mr. Christie)	560*l.*

Exhibited in the British Gallery in 1815.

Now in the collection of Joseph Neeld, Esq.

A duplicate of the preceding picture, but of very inferior quality, is in the collection of His Majesty.

Exhibited in the British Gallery in 1826.

A picture representing the same subject was sold in the collection of Mrs. Gordon, ... 1808. . for 73 *gs.*

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9. *Le Corset Rouge.* The companion to the preceding represents a lady, dressed in a scarlet velvet corset and a taffeta petticoat. She is seated, and appears to have quitted her drawing in order to caress a favourite dog: some blue paper

lies in her lap; and the figure of an infant in plaster, after Fiamingo, stands on a table before her, which is covered with a Turkey carpet.

1 *ft.* 1½ *in.* by 11 *in.*—P.

Collection of R. de Boisset,	(the pair)	1677.	12,999 *fs.*	516*l.*
——— M. Destouches,	(singly)	1794.	6101 *fs.*	244*l.*
——— M. Wattier,	(the pair)	1797.	6900 *fs.*	276*l.*
——— M. Robit,	(singly)	1801.	3120 *fs.*	149*l.*

Now in the collection of the late Sir Simon Clarke, Bart.

Exhibited in the British Gallery in 1815.

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10. The Dutch Cook. A woman neatly dressed, sitting near a projecting chimney, with a spitted fowl in her hands, and a dish on her lap: a rabbit is suspended near her, and a bowl of apples is by her side. Engraved by Wille.

1 *ft.* by 9¼ *in.*—P.

Collection of the Count de Vence	1750.	1224 *fs.*	49*l.*

A picture corresponding with the preceding is in the Munich Gallery.

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11. A Pair. One represents a woman, dressed in a dark brown jacket and bluish apron, with a glass in one hand and a jug in the other, seated at a table, which is covered with a Turkey carpet. Engraved by Daulé, entitled, *La Reboteuse Hollandoise;* also in the Musée Français, by Oortman.

10½ *in.* by 9 *in.*—P.

Valued by the Experts du Musée.	1816.	2000*fs.*	80*l.*

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12. Companion. A woman seated, paring apples, a basket of which is placed near her. Engraved by Daulé, entitled, "*La Peleuse des Pommes;*" also by Massard; and in mezzotinto, by C. Watson.

Collection of M. Pielhon,	1763.	1301 *fs.*	52*l.*
Valued by the Experts du Musée,	1816.	3000 *fs.*	120*l.*

Now in the Louvre.

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13. The Refection. A lady wearing a plain Dutch dress,

seated at table, holding a sandwich in one hand, and taking a peach from a silver plate with the other. Engraved in the Choiseul Gallery.

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14. Companion, A lady wearing a plain morning dress, seated, playing on the pianoforte. Engraved in the Choiseul Gallery. Painted in a free manner *en grisaille.*

9 *in.* by 7¼ *in.*—P.

Collection of M. Julienne (the pr.),	1767.	.	1400 *fs.*	56*l.*
——— the Duc de Choiseul,	1775.	.	2001 *fs.*	80*l.*
——— the Prince de Conti,	1779.	.	2770 *fs.*	110*l.*
——— M. Wattier (singly),	1727.	.	895 *fs.*	36*l.*

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15. The Sick Lady. A lady, indisposed, sitting in a *fauteuil,* resting her head on a pillow, which is placed on a table covered with a Turkey carpet. She is attended by an elderly woman, who stands behind her chair, and also by a doctor, who is on her left, holding an urinal in his hand. A little dog is jumping up against the knees of his mistress.

1 *ft.* 10½ *in.* by 1 *ft.* 5¼ *in.*—C.

This picture is noticed in Descamp's *Vies des Peintres.*

Collection of M. Julienne, . . .	1767.	.	6020 *fs.*	241*l.*

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16. A Female at a Window, with a bunch of grapes in her hand.

7¼ *in.* by 5¾ *in.*—P.

Collection of M. Julienne, . . .	1767.	.	641 *fs.*	26*l.*

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17. The Lover's Visit. A lady, elegantly dressed in a white satin robe, bordered with gold lace, a red corset, and a white neckerchief, standing up, washing her hands in a silver basin, which is held by her maid, who is pouring out water from a silver ewer; at the same instant a gentleman, dressed in black, with his hat in his hand, is entering the apartment, which is tastefully furnished,—everything indicating it to be the residence of persons of distinction. Engraved in the Choiseul Gallery.

2 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Schuylenburg, *Hague*,	1735.	460 *flo.*	41*l.*
——— M. Hoogenburg, . .	1743.	800 *flo.*	72*l.*
——— M. Gaignat, . . .	1768.	5505 *fs.*	220*l.*
——— the Duc de Choiseul, .	1772.	7800 *fs.*	312*l.*
——— M. Randon de Boisset,	1777.	9980 *fs.*	399*l.*
——— M. Robit, ...	1801.	4500 *fs.*	180*l.*

Now in the collection of the Duchess de Berri.

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18. A Fishwoman, sitting on her barrow, and holding up a fish to show to a lady, who is standing on the steps of a house, from whence a girl is coming, with a plate in her hand: a dog is on the steps.

11¼ *in.* by 9½ *in.*—P.

Collection of M. Gaignat, . . .	1768.	1363 *fs.*	54*l.*
——— M. Paillet, . . .	1777.	962 *fs.*	39*l.*

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19. A Visit to the Nursery. A lady, dressed in a red velvet *négligé* and a white satin petticoat, sitting with a swaddled infant on her knees; before her is a cradle, and behind her a gentleman, making his obeisance to another lady, who has just entered, and for whom a servant is placing a chair; an old woman (the nurse) is sitting behind the cradle, looking attentively on; and behind the lady is a table, covered with a Turkey carpet, on which are a basin and ewer of beautiful workmanship.

2 *ft.* 5 *in.* by 2 *ft.* 9 *in.*—C.

This picture is mentioned in Descamp's *Vies des Peintres.*

Collection of M. Jetswaarts, *Amst.*	1742.	850 *flo.*	76*l.*
——— M. Braamcamp, . .	1771.	1200 *flo.*	108*l.*

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20. The Letter Writer. A young gentleman, elegantly habited in a black silk dress, relieved by a broad white collar, seated at a table, covered with a rich Turkey carpet, writing a letter; a silver inkstand and a wafer stamp are on the table. A picture of cattle, in a richly carved frame, hangs against the wall, and the floor is composed of black and white marble. The room is brightly illumined by a window, one casement of which is open. Engraved by Burnett.

1 *ft.* 9½ *in.* by 1 *ft.* 4½ *in.*—P.

21. Companion. The letter received. A lady attired in a morning dress, consisting of a close cap, a yellow jacket, and a pink skirt, seated near a window, reading a letter. On the opposite side of the room is a maid-servant, wearing a drab-colour dress; she stands with her back to the spectator, having a tin pail on her arm, and a letter in one hand, while with the other hand she is in the act of raising a green curtain, which covers a picture hanging against the wall. A little dog is in the room. A singularly clear and luminous effect pervades this picture.

These productions (particularly the former) are of the rarest excellence and beauty.

Collection of M. G. Bruyn, *Amst.* 1724. . 785 *flo.* 74*l.*
——— M. Braamcamp. . . 1771. . 5205 *flo.* 468*l.*
Exhibited in the British Gallery in 1815.
Now in the choice collection of Philip Henry Hope, Esq.
Worth 1000 *gs.*

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22. An Old Woman, dressed in a brown jacket and a blue apron, seated on a form at the door of a house, feeding a spaniel: this scene attracts the attention of an elderly man, who stands on the upper step of the house, leaning one hand on the half-door, which is partly open; a portion of a reel lies on the seat, and a grindstone, an earthen pan, and a wooden spoon, are on the ground in front. Admirably painted.

1 *ft.* 7 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Braamcamp, . . 1771. . 1200 *flo.* 108*l.*
Now in the collection of the Marquis of Bute.

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23. The Herring Woman. A young woman, dressed in a red bodice with white sleeves, and a blue skirt, holding a tub of herrings under her arm, one of which she is showing to an elderly woman, supported on a stick, who appears to be bargaining for some. A cottage forms the background. This is a most satisfactory example of the master.

1 *ft.* 2¾ *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Smeth Van Alpen, 1810. . 1700 *flo.* 153*l.*
Now in the collection of M. Six Van Hillegom. Worth 250*l.*

24. An Old Woman, seated, busily occupied with something in a bowl. A pitcher and a pestle are lying at her side, and a bird cage is hanging up on the left.

1 *ft.* ½ *in.* by 11 *in.*—P.

Braamcamp collection, ... 1771. . 1095 *flo.* 98*l.*
Collection of P. Van Locquet, *Amst.* 1783. . 1550 *flo.* 139*l.*
Now in the collection of Madame Hoffman, Haarlem.

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25. The Game and Poultry Dealer. An elderly woman standing at a window with a hare in her hand. A dead cock hangs on a tree at the side, and other objects are suitably introduced.

11 *in.* by 9¼ *in.*—P.

Collection of M. Bierens, . *Amst.* 1747. . 192 *flo.* 17*l.*
——— M. Braamcamp, . . 1771. . 545 *flo.* 49*l.*

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26. An Elderly Woman broiling Fish on a Gridiron. She has a knife in her hand, and appears to be disturbed in her occupation by a cat, who is trying to steal one of her fish.

9½ *in.* by 8 *in.*—P.

Collection of M. Braamcamp, . 1771. . 610 *flo.* 55*l.*

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27. A Fish Woman, sitting under a kind of tent, with a herring in her hand, and a basket of plums at her side.

8 *in.* by 7 *in.*—P.

Collection of M. Braamcamp, . . 1771. . 400 *flo.* 36*l.*
——— P. Van Locquet, *Amst.* 1783. . 300 *flo.* 27*l.*
Now in the collection of M. Valdou, Paris.

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28. Portrait of Metsu, when about fifty years of age. He is habited in a brown coat, a white cravat, and white sleeve bands, and has on his head a cap lined with white; he holds a pipe in his hand, which he appears to have withdrawn from his lips to

speak to some one. This interesting picture is painted with great breadth and masterly effect.

$6\frac{3}{4}$ *in.* by $5\frac{1}{2}$ *in.*—P.

Collection of M. Braamcamp, . 1771. . 102 *flo.* 9*l.*

Now in the collection of Sir Charles Bagot, Bart. Worth 60 *gs.*

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29. The Sportsman's Visit. A young lady, elegantly dressed in a red corset, and a white satin petticoat bordered with silver lace, sitting in a graceful position, with her elbow leaning on a table, and caressing a little spaniel, unconscious of the presence of a gentleman, who appears to be softly approaching behind her. He has a gun on his shoulder, and is accompanied by his dog. His entry is observed by a maid-servant, who stands on the farther side of the table with her fingers on her mouth. A looking-glass, a silver box, and a candlestick, are on the table, which is covered with a Turkey carpet. A truly beautiful specimen of art. Engraved, No. 91, in the Choiseul Gallery.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C.

Collection of the Duc de Choiseul, 1772. . 6300 *fs.* 252*l.*

——— the Prince de Conti, 1779. . 6000 *fs.* 240*l.*

——— M. de Calonne, *Lond.* 1795.

It has since passed through the hands of William Smith, Esq., Edward Gray, Esq., at 400 *gs.*, and was lastly in the possession of M. Nieuwenhuys.

Exhibited in the British Gallery in 1818.

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30. A Doctor of Medicine, seated at an arched window, turning over the leaves of a large book, which he holds on his knees. He is dressed in a buff vest with red sleeves, and has on his head a high-crowned hat. An ink horn, a brass pestle and mortar, and a gally pot, are on the window sill, and the surrounding wall is adorned with ivy. Engraved, No. 11, in the Choiseul Gallery; and in the Musée Français.

10 *in.* by $8\frac{1}{2}$ *in.*—P.

Collection of the Duc de Choiseul, 1772. . 3200 *fs.* 128*l.*
——— the Prince de Conti, 1779. . 2501 *fs.* 100*l.*
——— the Count de Vaudreuil, 1784. . 3001 *fs.* 120*l.*
Valued by the Experts du Musée at 4000 *fs.* . . . . . 160*l.*
Now in the Louvre.

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31. Preparing for a Duet. A lady, dressed in a scarlet corset and a dull red silk petticoat, sitting at a table covered with a Turkey carpet. She holds a sheet of music paper in her hand, and appears to be waiting to accompany with the voice a gentleman, who stands on the farther side of the table tuning a violin. A bass-viol lies on the table, which is placed near a large window, hung with green curtains. A favourite spaniel stands by the lady in front. Engraved, in the Choiseul Gallery.

1 *ft.* 5 *in.* by 1 *ft.* 3 *in.*—C.

The taste and skill displayed in the composition, drawing, and execution of this picture justly entitle it to be placed among the artist's best works.

Collection of the Duc de Choiseul, 1772. . 6800 *fs.* 272*l.*
——— the Duc de Praslin, 1893. . 6051 *fs.* 242*l.*
——— Anonymous, . . . 1802. . 3150 *fs.* 126*l.*
——— M. Solirene, . . . 1812, . 4030 *fs.* 163*l.*
——— Prince Talleyrand, . 1817. ; bought, with many others, by Mr. Buchanan, and then valued at 500 *gs.* Sold to John Webb, Esq., from whom it passed into the collection of M. Erard; and was lastly purchased by the Writer, for 400 *gs.*

Exhibited in the British Gallery in 1823.

Now in the collection of the Right Honourable Sir Robert Peel.

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32. A Man and a Woman sitting together, enjoying their pipe and glass. The latter wears a yellowish jacket, and appears to be about to fill a glass with liquor, from a jug, which she holds in her right hand. The man is contentedly smoking his pipe, and at the same time observing her motions. The figures are seen to the knees.

1 *ft.* 1¼ *in.* by 11½ *in.*

Collection of M. Beze, . . . 1773. . 1560 *fs.* 62*l.*

THE DUET.

G. METSU.

Collection of the Duc de Choiseul,	1772.	3200 *fs.*	[illegible]
——— the Prince de Conti,	1779.	2501 *fs.*	[illegible]
——— the Count de Vaudreuil,	1784.	3001 *fs.*	[illegible]
Valued by the Experts for Mr. [illegible] at 4000 *fs.*			[illegible]

Now in the Louvre.

31. Preparing for a Duet. A [illegible], dressed in a scarlet corset and a dull red silk [illegible] at a table covered with a Turkey carpet. She holds a [illegible] paper in her hand, and appears to be [illegible] with the voice a gentleman who [illegible] a violin. A [illegible] window, hung with [illegible] by the lady in front. Engraved in the [illegible]

1 ft. 0 in. by 1 ft. 3 in. [illegible]

The [illegible] displayed in the composition, drawing and execution of this picture justly entitle it to be placed among the artist's best works.

Collection of the Duc de Choiseul,	1772.	6800 *fs.*	272*l.*
——— the Duc de Prasln,	1893.	6051 *fs.*	242*l.*
——— Anonymous,	1802.	3150 *fs.*	126*l.*
——— M. Sohrem,	1812.	4030 *fs.*	[illegible]
——— Prince Talleyrand,	1817.		

; bought, with many others, by Mr. Buchanan, and then valued at 500 *ns.* [illegible] Webb, Esq., from whom it passed into the collection of [illegible] and was lastly purchased by the Writer, for [illegible]

Exhibited in the British Gallery in [illegible]

Now in the collection of the Right [illegible]

32. A Man and a Woman [illegible] their pipe and glass. The latter [illegible] jacket, and appears to be about to fill a glass with liquor, from a jug, which she holds in her right hand. The man is contentedly smoking his pipe, and at the same time observing her motions. The figures are seen to the knees.

1 ft. 1½ in. by 11½ in.

Collection of M. Beze,	1773.	1560 *fs.*	62*l.*

33. The Fish Dealer. A young woman, with a barrow, selling a piece of salmon to an elderly lady, who stands at the door of her house, in the act of paying for it. An admirable specimen of art.

1 *ft.* 5 *in.* by 1 *ft.* 3 *in.*—C.

Collection of Count Dubarri,	1774.	2400 *fs.*	96*l.*
——— M. Montribloud,	1784.	2052 *fs.*	82*l.*
——— M. Thiebot,	1817.	4000 *fs.*	160*l.*

Now in the collection of Baron Puthon, Vienna.

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34. A Lady, dressed in a whitish *négligé* and a violet-coloured petticoat, seated with a glass of wine in her hand; and a cavalier standing near her, with his hat off: behind the latter is a female servant bringing in a plate of cherries.

1 *ft.* 2½ *in.* by 11½ *in.*—P.

Collection of Mad^e^ Backer	*Leyden* 1766.	810 *flo.*	73*l.*

——— M. B. de Gagny, 1776; sold with a picture by Terburg. And singly in the collection of the Count de Vaudreuil,

	1784.	2990 *fs.*	119*l.*
Collection of M. Solirene,	1812.	4600 *fs.*	184*l.*
——— M. La Perrier,	1817.	5510 *fs.*	220*l.*

Now in the collection of M. Perigeau Lafitte, Paris.

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35. The Lesson in Music. A young lady, dressed in a scarlet jacket, a white satin skirt, and a white kerchief, seated, playing on a pianoforte, while her master, standing on her right, appears to be directing her; the latter person is habited in a brown mantle, and holds a hat and feathers in his hand. This is a picture of the choicest quality.

1 *ft.* by 10 *in.*—P.

Collection of M. R. de Boisset,	1777.	5000 *fs.*	200*l.*
——— M. Beaujon,	1787.	3301 *fs.*	132*l.*
——— M. Le Brun,	1791.	3930 *fs.*	157*l.*
——— Greffier Fagel,	1801.		150 *gs.*
——— M. Helsleuter,	1802.	4220 *fs.*	169*l.*
——— Walsh Porter, Esq.	1810.		250 *gs.*

It was subsequently in the collection of William Smith, Esq., M.P., and was lastly sold to the directors of the Louvre, by M. De la Hante.

Valued by the Experts du Musée, 1816. 12,000 *fs.* 480*l.*

Now in the Louvre.

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36. The Toilet. A lady, represented in a profile view, seated at her toilet. She appears to have just ceased reading a letter, which she holds in one hand, and, having placed the other on her bosom, is admiring herself in the glass. A rich silver salver and ewer are on the table. Seen to the knees. Engraved by L'Evesque.

A picture corresponding with the preceding was sold in the collection of Lord Yarmouth, by Mr. Christie, in 1807, for 50 *gs.*

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37. Companion. Piquet. A lady dressed in a crimson velvet mantle bordered with ermine, sitting at a table (which is covered with a Turkey carpet) playing at cards with a gentleman.

1 *ft.* by 9 *in.*—P.

Collection of the Duc de Choiseul, . 1777. . 2001 *fs.* 80*l.*

——— the Prince de Conti, . 1779. . 1601 *fs.* 64*l.*

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38. A Cavalier on Horseback, halting at the door of an ancient mansion to refresh. He is dressed in the elegant costume of the period, consisting of a buff jacket and cuirass, an orange-coloured sash, and buff boots; he holds his hat and feathers in one hand, and a goblet in the other; which a lady, standing on the upper step of the door, is filling with wine; at the same time a domestic holds the head of his horse. Engraved, No. 74, in the Stafford Gallery; and also in the Le Brun collection, by Tellier.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C. on P.

Descamps mentions it as being at that time in the Lubbeling Cabinet, and that it was previously sold in the collection of M. Wretson, ... *Amst.* 1745. . 615 *flo.* 55*l.*

Collection of M. Le Brun, . *Paris*, 1778. . 5030 *fs.* 201*l.*

Now in the Bridgewater collection, Lord F. L. Gower.

Worth 400 *gs.*

39. A Woman seated, holding a jug in one hand and a glass of wine in the other; her gesture and expression indicate that she is drinking the health of an elderly gentleman who is with her.

1 *ft.* by 10 *in.*—C.

Collection of the Prince de Conti,	1779.	.	920 *fs.*	37*l.*

40. A Woman, with a child in her arms, which appears to have just quitted the breast to take a sugar plum.

1 *ft.* ½ *in.* by 10¼ *in.*—P.

Collection of the Prince de Conti,	1779.	.	1701 *fs.*	68*l.*
——— M. L'Empereur,	. . . . .		3520 *fs.*	141*l.*

41. The Female Artist. A lady, habited in a morning dress, consisting of a scarlet jacket bordered with ermine, and a red shot silk petticoat, seated in a handsome apartment drawing after a bust, which lies on a table before her. Engraved in the Poulain Gallery; also by Pelletier; and in mezzotinto by Vaillant.

1 *ft.* 1½ *in.* by 11½ *in.*—P.

This admirable picture is noticed by Descamps, and was then in the collection of the Marquis de Voyer.

Collection of M. Tonneman, *Amst.*	1754.	.	610 *flo.*	55*l.*
——— M. Lindert de Neuville,	1765.	.	1050 *flo.*	94*l.*
——— M. de Poulain, . .	1780.	.	5000 *fs.*	200*l.*
——— the Count de Merle,	1783.	.	4800 *fs.*	192*l.*
——— Prince Galitzin, . .	1825.	.	6600 *fs.*	264*l.*
Imported by M. De la Hante, and sold for			. . . .	400*l.*

Now in the collection of Alexander Baring, Esq.

42. A Young Man seated, and leaning upon a table, which is composed of a board on a cask, lighting his pipe, and at the same time looking intently at the maid, who is pouring him out a glass of liquor. A variety of accessories add to the picturesque effect of the subject.

1 *ft.* 2 *in.* by 1 *ft.*—P.

Collection of M. Lormier, . . .	1763.	.	605 *flo.*	54*l.*
——— M. Nogaret, . . .	1780.	.	3800 *fs.*	152*l.*
——— the Duc de Praslin, .	1793.	.	3350 *fs.*	134*l.*
——— M. Choiseul, *Praslin*,	1808.	.	4001 *fs.*	160*l.*

43. A Man handing a Lady, who is attended by a page, into a boat.

9 *in.* by 8 *in.*—P.

Collection of M. Nogaret, . . . 1780. . 1100 *fs.* 44*l.*

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44. The Toilet. A lady, wearing a white cap and a tippet, sitting at her toilet, which is covered with a carpet, and on it are a looking-glass, a towel, and a brush.

6½ *in.* by 7¼ *in.*—P.

Collection of M. Jan Tak, *Leyden*, 1781. . 340 *flo.* 30*l.*

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45. The Violoncello Player. A gentleman, habited in the costume of the period, seated near a pianoforte, tuning a violoncello; his attention at the same time is directed to a lady, attired in a white satin skirt and a pale red bodice, who is descending some stairs on his left with a music paper in her hand; she is preceded by a pet spaniel. Another gentleman is seen leaning on an arched window of a corridor above.

2 *ft.* 1 *in.* by 1 *ft.* 6¾ *in.*—C.

This excellent production of art abounds with the several beauties which distinguish the works of the master.

Collection of M. Wierman, *Amst.* 1762. . 1100 *flo.* 99*l.*
——— Marquis Menars, . 1781. . 2700 *fs.* 108*l.*
——— M. Robit, ... 1801. . 2420 *fs.* 97*l.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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46. The Sempstress. A young lady, sitting in her chamber, near a window, working some muslin. A pair of scissors and a glass are on the window sill, and a bird cage hangs on the wall outside, which is overspread by a vine branch.

1 *ft.* by 9½ *in.*—P.

Collection of the Count de Merle, 1783. . 1254 *fs.* 50*l.*
——— M. Destouches, . . 1794. . 2550 *fs.* 102*l.*
——— M. Van Leyden, . . 1804. . 2330 *fs.* 93*l.*
——— M. Choiseul, *Praslin*, 1808. . 2330 *fs.* 93*l.*

Now in the collection of the Duchess de Berri.

47. A Woman represented in a profile view, seated in a room, and occupied pinning her work to a cushion on her knee.

8 *in.* by 6½ *in.*—P.

Collection of M. de Calonne, . . 1788. . 860 *fs.* 35*l.*

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48. The Sempstress. A lady seated, occupied in needlework. A table stands before her, on which are music books, a cushion, and other objects. Engraved in mezzotinto by Vaillant.

8 *in.* by 7 *in.*

Collection of Biker Van Zwieten, *Amst.* 1755. . 105 *flo.* 9*l.*

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49. A Young Woman in a loose morning dress, tied with red ribands, seated at a table, reading a letter. Engraved by David, in the Le Brun Gallery.

6¼ *in.* by 6 *in.*—P.

This picture is painted in a broad manner, and in a gray tone of colour. Noticed by Descamps in *La Vie des Peintres*, in the collection of the Count de Choiseul, 1754.

Collection of M. Praslin, . . . 1793. . 350 *fs.* 14*l.*

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50. The Fruit and Vegetable Girl. A young woman, in a scarlet jacket and a brown skirt, standing before a house with a basket of grapes on her arm; her attention is directed to an old woman, who is leaning on the half door of the house, holding out a piece of money in payment for what she has bought. A basket of fruit is on the ground, and a barrow of vegetables stands on the right. This excellent picture is well engraved in mezzotinto, by Hodges.

1 *ft.* 6 *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Danser Nyman, *Leyden*, 1797. 750 *flo.* 67*l.*

——— —— Crawford, Esq. . 1806. . . . . 252*l.*

At a sale, by Mr. Christie, 1807. . 180 *gs.*

It was subsequently in the possession of the Marquis of Hertford, and is now in the collection of His Majesty William IV.

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51. Portrait of a Gentleman, showing one of his hands.

52. The Companion. A lady, wearing a red corset and a black veil, holding a rose in her hand.

8 *in.* by 6½ *in.*—P.

Collection of M. Paillet, ... 1799. . 3150 *fs.* 126*l.*

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53. A Music Party. The company consists of a lady and two gentlemen. The former, dressed in a yellow silk gown, is seated at a table with her left hand on a guitar, offering at the same time some music papers to a gentleman, who is standing against a window, but who appears by his gestures to be excusing himself from attempting the piece (this gentleman is said to be intended for Jan Steen); he is dressed in a suit embroidered with gold. The other gentleman (said to be a portrait of Metsu himself) is sitting at the table opposite the lady (the wife of the painter); he is habited in a black suit, very tastefully relieved with silk ribands and white linen, and is engaged in tuning his violoncello: some musical instruments and music papers are lying on the table which is covered with a Turkey carpet; and a servant with some refreshments, is entering at a door in the back of the room.

1 *ft.* 9 *in.* by 1 *ft.* 10 *in.*—C.

This capital picture is painted with the freedom, spirit, and elegance of Van Dyck. Noticed by Descamps in *La Vie des Peintres*, Vol. II.; them in the collection of M. de Voyer.

Collection of M. Valkenier, *Amst.* 1796. . 1005 *flo.* 90*l.*

——— M. Robit, ... 1801. . 4500 *fs.* 180*l.*

Sold by the Writer, to Mr. Zachary, in 1825, for 400 *gs.* In the sale of the collection of that gentleman, by Mr. Phillips, in 1828, it was bought in for 500 *gs.*

Exhibited in the British Gallery in 1832.

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54. The Guitar. A young lady, dressed in a red velvet *négligé* bordered with ermine, and a yellow silk petticoat, seated at a table, which is covered with a Turkey carpet, apparently listening to the music of a guitar played by a gentleman, who

sits on the table: a page is bringing in refreshments, &c., and a spaniel is jumping up against the lady.

2 *ft.* by 1 *ft.* 5¼ *in.*—P.

Collection of M. Tronchien, . . . 1801. . 3920 *fs.* 157*l.*

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55. The Drowsy Landlady. The subject is composed of three figures, and represents a portly woman, dressed in a scarlet gown and a white apron, dozing in an arm-chair, apparently after the enjoyment of a glass and a pipe; while in this state of abstraction, her sonorous breathings appear to have excited the notice of two gentlemen, one of whom is tickling her bosom with the end of his tobacco pipe; and the other stands behind her chair smiling at the joke. A table, covered with a Turkey carpet, on which are a slate, a tankard, and other objects, stands by her, and a fine spaniel is on the opposite side. The figures are seen to the knees.

1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—P.

This beautiful production is distinguished by delicate execution, added to vigorous colouring and effect. Noticed by Descamps in *La Vie des Peintres*, and styled *La Belle Dormeuse.*

Collection of Greffier Fagel, . . 1801. . . . . 158 *gs.*

——— Willett Willett, Esq. 1813. . . . . 113 *gs.*

Now in the collection of W. D. Acraman, Esq., Bristol.

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56. A View, in the back court of a house and its adjacent sheds, of a most picturesque appearance. A woman, occupied examining a child's head, is seated at the door of the house, and near the shed is a man grinding a sickle, while another stands by, looking on. An old chair and a variety of objects are distributed about the court. Engraved in the Choiseul Gallery, under the name of *Terburg.*

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

The freedom of the handling, together with the colour, and the style of the drawing, induces the Writer to place it in the list of this master's works, rather than those of Terburg, to whom it has been improperly attributed.

Collection of the Duc de Choiseul,	1772.	4800 *fs.*	192*l.*
——— the Prince de Conti,	1777.	2400 *fs.*	96*l.*
——— the Duc de Chabot,	1786.	2400 *fs.*	96*l.*
——— M. Robit,	1801.	1800 *fs.*	72*l.*

Now in the collection of the Duchess de Berri.

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57. The Fish Woman. In the front of a humble dwelling stands a woman in the act of receiving a piece of money from an elderly female, for a slice of cod-fish; several kinds of fish are in a barrow, and on a board near her. Some herrings hang against the walls of the house, and a tub of fruit stands upon a table.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Geldermeester, . . 1800. . 510 *flo.* 46*l.*

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58. The Toilet. A young lady, suitably attired, engaged at her toilet, apparently preparing for an evening party, as she is attended by a page, who has a lamp in his hand. A box and other objects are on the table.

Collection of M. Schryvere, . . . 1768. . 400 *flo.* 36*l.*

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59. A Woman selling Herrings. She is represented sitting at her stall, dressed in a red jacket, a white kerchief, and a black hat, holding up a herring, which she has taken from a tub before her, and apparently inviting a customer to buy. A tray, containing apples, is placed on a basket at her side. Engraved in the Stafford Gallery.

$7\frac{3}{4}$ *in.* by $6\frac{1}{2}$ *in.*—P.

Collection of M. Geldermeester, . . 1800. . 700 *flo.* 63*l.*

Now in the Bridgewater collection, Lord F. Leveson Gower.

Worth 160 *gs.*

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60. A Woman dressed in a scarlet gown, a blue apron, and white tippet, seated on the farther side of a table, cleaning a haddock; two other fish of the same kind lie on the table, and

also three parsnips: a brass pot, placed on its side, is on the left of the woman, at the top of which sits a kitten. A house, with a vine growing over the door, forms the background.

1 *ft.* ½ *in.* by 10½ *in.*—C.

This excellent little picture is mentioned by Descamps in *La Vie des Peintres.*

Collection of M. Geldermeester,	1800.	1800 *flo.*	162*l.*
——— M. Meulman,	1813.	1850 *flo.*	166*l.*
——— the Duc d'Alberg,	1817.	. . . .	160 *gs.*
——— M. de la Hante, Esq.	1821.	. . . .	205 *gs.*
Again in the Fonthill collection,	1823.	. . . .	175*l.*

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61. The Duet. A young lady, elegantly attired in a silk dress, seated in a handsome apartment, playing on the violoncello; while a gentleman, habited in the costume of the period, stands near her, accompanying the music with his voice.

1 *ft.* 2 *in.* by 11½ *in.*—P.

Collection of M. Tonneman,	1754.	1405 *flo.*	126*l.*

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62. A Woman cleaning Fish. A woman, of a pleasing countenance, dressed in a dark-coloured jacket and apron, and a white tippet, standing before the door of her house, with a knife in one hand and a flounder in the other. A basket, containing several of the same kind of fish, is on a table, formed of a board on the top of a cask, placed before her. A dish, with two haddocks in it, is on a pail in front, and a brass pot hangs against a wall on her left.

11½ *in.* by 10½ *in.*—C.

Collection of the Marquis Marialva, 1825. Bought by the Writer privately, ... 80*l.*

Now in the possession of M. Heris, Brussels.

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63. The Woman taken in Adultery. This composition represents the accused standing in the centre of the group, weeping; on her right is a priest, holding a book of the law,

and at the same time pointing to one of its pages; near him is the Saviour stooping, and with His finger writing on the ground, while a second priest, who stands on the farther side of Him, holds up his glasses to his eye, in order to read the sentence. Two soldiers, and a third priest, with a book under his arm, complete the composition.

4 *ft.* 3 *in.* by 5 *ft.*—C. (*about.*)

This picture is a convincing proof of the incapacity of this otherwise excellent artist for the highest branch of the art.

Valued by the Experts du Musée, 1816. 4000 *fs.* . 160*l.*

Now in the Louvre.

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64. The Weary Sportsman. The scene exhibits an inn of a picturesque appearance, near the door of which sits the weary sportsman fast asleep. A dead pheasant and a gun lie on some brick-work at his right; above which is seen a man detaching a dead cock from a branch of a tree, apparently with the intention of exchanging it for the pheasant. At the same time the landlady is seen descending the steps of the house, with a glass of liquor in her hand. A fine setter is close to his master. Engraved by Pelletier.

1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—C.

Collection of M. Helsleuter, . 1802. . 12001 *fs.* 480*l.*

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65. The Sick Lady. A lady, dressed in a morning mantle bordered with ermine, and a bluish petticoat, sitting in an arm-chair, with a pillow at the back of her head; and a servant standing at her side, with a handkerchief to her eyes, evidently much affected.

11 *in.* by 10 *in.*—P.

Collection of M. Helsleuter, . 1802. . 2801 *fs.* 112*l.*

Now in the collection of Prince Eugene Beauharnois, Munich.

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66. A Portrait of the Artist himself. He is represented sitting in an arm-chair, before a table, covered with a Turkey

carpet, in the act of holding a glass to his eye : a book, a violin, and a bottle, are lying upon the table.

9 *in.* by 6 *in.*—P.

Collection of M. Smeth Van Alpen, 1810.
——— M. St. Victor, . . 1822. . 527 *fs.* 21*l.*

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67. The Interior of a Room, with a young lady, having a black shawl upon her shoulders, and a white apron on, sitting at a table, covered with a velvet cloth, playing at cards with a gentleman, seated opposite to her.

$7\frac{3}{8}$ *in.* by $6\frac{3}{8}$ *in.*—P. (*oval.*)

Sold by M. Le Brun, ... 1811. . 1450 *fs.* 58*l.*
——— Count Pourtales, . . . 1826. . . . . 70*l.*
Now in the collection of John Sanderson, Esq.

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68. A Fish Woman. She is represented holding a herring in one hand, which she appears to have taken from a tub, and is resting the other hand on a table, upon which a rope of onions is lying.

$9\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

Mentioned by Descamps in *La Vie des Peintres*, Vol. II. ; then in the collection of the Marquis de Voyer.

Collection of M. Solirene, . . . 1812. . 835 *fs.* 33*l.* 10*s.*
——— M. Dufresne, . . . 1816. . 1299 *fs.* 52*l.*

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69. The Letter Indited. A gentleman, habited in the elegant costume of the period, seated at a table, which is covered with a Turkey carpet, writing a letter ; and at the same time an old woman is approaching with a light, to enable him to seal it : a library occupies the background.

10 *in.* by 9 *in.*—P.

Sale at Mr. Stanley's, . . . 1815. (bought in) 295 *gs.*
—— M. Le Rouge's, ... 1818. . 2450 *fs.* 102*l.*
—— M. Lapeyrière's, ... 1825. . 10,110 *fs.* 404*l.*
Now in the collection of M. Valdou, Paris.

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70. The Letter Received. A lady, dressed in a red *négligé*, a gray silk petticoat, and a white linen kerchief, sitting, with a book on her knees, under an archway at the entrance of

a garden: her attention appears to have been suddenly drawn from her study by a page, who is presenting her a letter. A vase of flowers stands on a stone baluster at the side.

10 *in.* by 9½ *in.*—P.

These pictures are painted with a broad and melting tenderness of colour, and are in every respect fine examples of the master.

Sale by Mr. Stanley, . . 1815, bought in, for 200 *gs.*
Collection of M. Le Rouge, . . 1818, . 5080 *fs.* 204*l.*
Now in the collection of the Duc d'Arenberg, Brussels.

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71. The Young Prince of Orange, elegantly dressed, and mounted upon a fine black charger; he is followed by two of his suite, one riding on a gray speckled horse, the other on a bay.

3 *ft.* by 2 *ft.* 11 *in.*—C.

Collection of General Verdier, . 1816. . 5000 *fs.* 200*l.*

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72. An Old Man, with a good-humoured countenance, dressed in a dark drab-coloured coat and a fur cap, seated leaning his right arm on a cask, holding a pipe in one hand and a jug in the other. Seen to the knees.

9 *in.* by 8 *in.*—P.

This picture is painted with elaborate care, and possesses extraordinary truth of expression, and identity of character.

Collection of M. Smeth Van Alpen, 1810. . 1560 *flo.* 140*l.*
——— M. Muller, . *Amst.* 1827. . 2860 *flo.* 250*l.*
Now in the Musée at Amsterdam.

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73. A Portrait of the Artist, when about thirty-five years of age. He is represented standing at an arched-top window, with a palette, a maulstick, and pencils in his left hand, and a piece of white chalk in the other, with which he appears to be occupied in sketching upon a panel, standing against a box upon the window-sill, at the side of which is a plaster bust. This is an admirable specimen of the master.

1 *ft.* 3 *in.* by 1 *ft.* ¾ *in.*—P.

Exhibited at the British Gallery in 1826 and 1827.
Now in the collection of His Majesty.

74. The Toilet. A young lady, wearing a scarlet *négligé* trimmed with ermine, and a yellow satin petticoat, seated at her toilet, having her long flaxen hair arranged by an elderly maid-servant. A table covered with a striped carpet, on which are a looking-glass and other objects, is placed near a window. A violoncello, a box with music books on it, and a stool, are in the foreground, and a bed is visible in the back of the room. A fine and capital work by the master.

2 *ft.* by 1 *ft.* 9½ *in.*—P.

Collection of M. Rynders, *Brussels*, 1821, 2400 *flo.* 216*l.*, bought by M. Nieuwenhuys.

Collection of Chevalier Erard, . 1832. . 8000 *fs.* 320*l.*

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75. The Blacksmith's Shop. A sturdy workman, somewhat aged, stands at his anvil, holding with his pincers a red hot shoe, and his hammer resting on his shoulder. He appears to have just suspended his labour, in order to speak to a cavalier, who is on the opposite side at the head of his horse; he is dressed in a red coat, wears a slouched hat, and has a cane in his hand. A boy is on the farther side of the forge, listening to their conversation. Numerous objects relating to the trade are distributed over the shop. Painted with extraordinary vigour and masterly execution.

2 *ft.* 1½ *in.* by 2 *ft.* 4½ *in.*—C.

Collection of Baroness Thoms, *Leyden*, 1816. 100 *flo.* 9*l.*

Again in a Sale at Mr. Christie's, . 1824. . . . 245 *gs.*

National Gallery

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76. The Blacksmith's Yard. The view exhibits the back premises of a tool-maker, of a most picturesque appearance; on the right is a dilapidated brick and plaster building, within which are seen the vice, and other implements of a smith; and the master of the shop, having on a red cap, an apron, and a tawny yellow jacket, stands in the middle of the yard, looking at a workman sharpening a scythe upon a grindstone, which is put in motion by a horse, in a shed beyond them. Various agricultural tools lie on the ground, and numerous

objects are distributed about the place, which, together with a dog and some poultry, add greatly to the effect of the picture. The roof and tower of some houses, and the steeple of a church, terminate the view. It is impossible to commend too highly this masterly production of art; every part of it bears the faithful image of nature.

2 *ft.* 7½ *in.* by 2 *ft.* 1½ *in.*—C.

The same observation as occurs in No. 56, equally refers to this and the preceding picture; they are, in the Writer's opinion, indubitable works by Metsu.

Collection of M. Lapeyriére, . . 1825. . 6900 *fs.* 276*l.*

Now in the possession of Mr. Farrer.

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77. The Dessert. A lady, a gentleman, and their child, partaking of fruit. The subject is represented in the interior of a handsome apartment, and the gentleman, habited in a black silk dress relieved with white linen, is seated at a table, in the act of handing the lady some grapes, which she is about to take. The lady, dressed in a brown gown, decked at the bodice with gold lace, and a blue silk skirt, sits on the left of the table, and the child stands by her side, with a peach in her hand. A powerful and admirably-painted picture.

1 *ft.* 9 *in.* by 1 *ft.* 7 *in.*—C. (*about.*)

This picture is mentioned by Descamps; it was then in the Lormier collection, and was previously sold in the collection of M. Schryvere, 1763, 410 *flo.*, 37*l.* Now worth 150*l.*

Exhibited in the British Gallery in 1832.

Now in the collection of the Earl of Harrowby.

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78. A Sportsman, wearing a scarlet dress, seated at an arched window, with a glass of wine in his hand. A dead pigeon, a powder horn, and a pewter jug, are on the sill; under which are the name of the artist, and date, 1661. Engraved by David, and in the Museé Royale.

10 *in.* by 8¼ *in.*—P.

Formerly in the collection of M. Van. Slingelandt.

Taken from the Louvre in 1815, and restored to the Hague Gallery.

79. The Morning Visit. The interior of a handsome room, in which are a cavalier, a lady, and a page; the lady, dressed in a brown gown and a white satin skirt, is seated near the middle, holding a glass of wine in her right hand, and directing her attention to an officer, who appears to have just entered the apartment, and, with his hat in his hand, is bowing respectfully to the lady: his dress, which is singularly elegant, consists of a buff jerkin with yellow silk sleeves braided with silver, a steel breast-plate, a scarlet sash, and a belt embossed with gold, gray hose, and buff boots. On his left is placed a table covered with a Turkey carpet, by the side of which stands a chair covered with blue velvet. The page, habited in a blue dress, is behind the lady, with a silver salver in his hand, and a brown spaniel is by the side of his mistress. This picture is remarkably brilliant in colour, and powerful in its effect. Engraved by Audoin, in the Musée Français.

2 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—C.

Valued by the Experts du Musée, 1816. . 25,000 *fs.* 1000*l.*

Now in the Louvre.

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80. The Poultry Dealer. A young woman, with a market-pail on her arm, cheapening some poultry of a woman, who is seated at a stall, placed in front of a house; a hare hangs up at her side, and near it is a dead cock in a tray, placed on the top of a basket, to which a little dog is smelling. Engraved in the Musée Français.

1 *ft.* 2 *in.* by 1 *ft.*—P.

Taken from the Louvre, and restored to the Hague Gallery.

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81. A Portrait of Admiral Van Tromp; represented with his hat on, and a cane in his hand. Half-length.

Valued by the Experts du Musée, 1816. . 1500 *fs.* 60*l.*

Now in the Louvre.

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82. A Lady Playing on the Lute. The composition of this beautiful production consists of two ladies and a gentleman. One of the former, attired in a crimson velvet *négligé* bordered with ermine, and a white satin petticoat, is seated at a table,

and appears to have left off writing, to listen to the music of a lute, which a young lady, standing on the farther side of the table, is playing. The gentleman, while leaning on the back of the lady's chair, has his attention equally engaged. Engraved by Watson, and in the Musée Français.

1 *ft.* 8 *in.* by 1 *ft.* 3½ *in.*—P.

Removed from the Louvre in 1815, and restored to the Hague Gallery. Valued at 400 *gs.*

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83. A Young Lady, seated at a table, tuning her guitar; while a gentleman, having his hat in one hand and a glass of wine in the other, stands behind her chair, apparently waiting the commencement of the music. A spaniel is on the front ground. Engraved by Ribault, in the Musée Français.

1 *ft.* 1 *in.* by 10 *in.*—P.

Removed from the Louvre in 1815, and restored to the Hague Gallery.

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84. The Charitable Lady. A young lady, seated at the door of a house, bestowing charity upon a poor boy, who holds out his hat to receive her bounty. A little spaniel is at the feet of his mistress. Engraved in the Musée Français.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

Removed from the Louvre in 1815, and restored to the Hague Gallery.

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85. A Woman presenting a glass of wine to an officer.

1 *ft.* 5 *in.* by 1 *ft.* 1 *in.*

Mentioned by Descamps in *La Vie des Peintres*, Vol. II.
Collection of M. Verschuring, 1754.

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86. A Woman Reading by Candlelight.

8 *in.* by 6 *in.*—P.

Mentioned by Descamps in *La Vie des Peintres.*
Collection of M. Verschuring, 1754.

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87. A Woman, dressed in a red jacket, white kerchief, and small white cap, standing at an arched window scouring a large pot. Some pewter plates, a pestle and mortar, a candle-

stick, and an earthen pan, are on the sill; a vine, of scanty foliage, overspreads the top of the window.

9 *in.* by 7½ *in.*—P.

Mentioned by Descamps in *La Vie des Peintres.*

Collection of M. Linder de Nieuville, 1754. . 204 *flo.* 18*l.*

In the possession of M. Noé, . . . 1830.

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88. The Compulsory Epistle. A young lady, dressed in a red jacket bordered with ermine, seated at a table writing a letter, the matter of which appears to be the compulsory dictates of her offended father, who stands behind her chair, looking sternly over her. A violoncello is placed against a chair at the side, and a basket, containing a cushion and other objects, stands close to the lady.

1 *ft.* 4 *in.* by 1 *ft.* 6 *in.*—P.

This picture is mentioned by Descamps in *La Vie des Peintres;* it was then in the collection of M. Bierens, 1754.

Now in the collection of Henry Philip Hope, Esq.

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89. A Lady, habited in a blue *négligé* bordered with ermine, and a white satin petticoat, seated at a table covered with a Turkey carpet, holding a miniature portrait in her hand. A silver box, and a glass, are on the table. On the opposite side is a page pouring water from a vase into a silver basin, and in the back of the room is a female making a bed.

1 *ft.* 8 *in.* by 1 *ft.* 4½ *in.*—C.

Formerly in the Lormier collection.

Now in the collection of Henry Philip Hope, Esq. Worth 200 *gs.*

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90. A Woman seated at her Stall selling Oysters.

1 *ft.* 3 *in.* by 1 *ft.*—P. (*about.*)

Exhibited in the British Gallery in 1819.

Now in the collection of the Rev. W. Long.

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91. The Repast. A lady and gentleman sitting at a table, on which are a dish of meat, some bread, and a glass. His attention is directed to his fair companion, from whose hand

he appears to be about to take a jug, in order to fill a glass. The figures are seen to the knees.

1 *ft.* 1½ *in.* by 11½ *in.*—C.

Now in the Musée at Amsterdam.

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92. The Sportman's Present. A lady, dressed in a scarlet jacket bordered with ermine, seated, having a lace cushion on her lap, and her right arm upon a table covered with a Turkey carpet, upon which stands a little spaniel; her attention at the same time is directed towards a sportsman, who sits on her left, in the act of presenting her a brace of partridges; he is accompanied by a fine setter dog. A gun, a pouch, and a dead duck, lie on the floor in front; and upon the top of a cabinet, which stands behind the lady, is placed a figure of Cupid. This picture is of admirable quality.

1 *ft.* 7¾ *in.* by 1 *ft.* 6½ *in.*—P.

Now in the collection of M. Goll, de Frankenstein.

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93. The Interior of a Room, in which the artist has introduced a portrait of himself as a cavalier, wearing a slouched hat, a brown coat, and scarlet bottikins; he is seated, leaning on a table, with a pot of embers in one hand and a pipe in the other, his attention being at the same time directed to a female (his wife), who stands on his left, in the act of taking a silver tankard off a box, placed on a table; three cards and a broken pipe lie on the ground in front; a chimney, and various objects, fill up the background. Painted in the artist's brown manner.

1 *ft.* 2½ *in.* by 1 *ft.* ¾ *in.*—P.

Now in possession of Mr. Oppenheim.

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94. The Intruder. The interior of a bed-chamber, hung with gilt leather, in which are two ladies, a maid-servant, and a cavalier: one of the former, wearing a green velvet jacket bordered with ermine, is seated by the side of a window on the right; she appears to be occupied arranging her hair, and holds a comb in her hand, which rests on a table covered with a

Turkey carpet; her attention and risibility are excited by the eager endeavours of the gentleman to enter the apartment, and the maid-servant preventing him. The second lady stands by the side of a bed, from which she has apparently just risen and is only in part dressed, having on a white satin skirt and a red corset and sleeves; her countenance expresses displeasure at the rudeness of the intruder. A brown spaniel is by the side of the former lady, and a rich robe of scarlet velvet bordered with ermine lies on an antique chair in front, near which is a silver vase; upon the toilet, placed in front of the window, are a silver box, and a handsome looking-glass.

2 *ft.* 2½ *in.* by 1 *ft.* 11½ *in.*—P.

This picture may with propriety be styled a *chef d'œuvre* of the master. The beauty of the composition, the elegance of the drawing, the delightful effect which pervades it, together with the colour, and accomplished execution, fully entitle it to this appellation.

Purchased by the Writer, of Colonel Way, and sold by him to the Honourable G. J. Vernon, in 1830, for 500 *gs.*; in the sale of whose collection, in 1831, it was again bought by the Writer, for 403*l.*

Now in the collection of His Excellency Sir Charles Bagot.

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95. The *Tête-à-Tête.* A lady, dressed in a scarlet jacket bordered with ermine, and a white silk petticoat, seated at a table, with a guitar in her lap; a cavalier, with a glass of wine in his hand, is also seated at the side of the table, leaning forward towards the lady, with whom he is apparently engaged in conversation; at the back of his chair stands a spaniel dog. This is an admirably-painted picture.

Collection of M. Van Loone, Amsterdam, 1826.

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96. Hot Rolls. A small picture, representing a baker standing at his door blowing a horn, to announce that the hot bread is ready.

Collection of M. Van Loone, Amsterdam, 1826.

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97. The Music Master. A lady, seated before a grand piano, directing her attention to a gentleman, who sits at the

end of the instrument, holding a glass of wine in one hand and extending the other to take a music paper, which the lady is giving him; a violin lies on a table close to his elbow, and a china jug stands on the ground.

1 *ft.* 3 *in.* by 1 *ft.* ½ *in.*—P.

Collection of Michael Bryan, Esq., 1798. . . . . 150 *gs.*

It lastly adorned Lord Radstock's collection.

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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98. *Le Roi Boit.* The composition consists of six figures ranged round a table, at the head of which sits a female, with a child in a chair by her side; and at the bottom is placed the king, who is in the act of drinking, while the company appear to be hailing him with the exclamation *Le Roi boit.* Three other figures are seen in the back of the room. Engraved in the Dusseldorf Gallery.

2 *ft.* 6 *in.* by 3 *ft.*—C.

This picture is remarkable for its vigour of colour, and the breadth and spirit of the handling; and these, together with the subject, induce a belief that the artist painted it in imitation of the works of his friend Jan Steen.

A repetition of the preceding picture, with slight deviations in the colours of some of the dresses, and being also of a smaller size, was formerly sold by the Writer to Mr. Webb for 300 *gs.*

1 *ft.* 6 *in.* by 1 *ft.* 9½ *in.*—C.

Now in the possession of Mr. Norton.

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99. The Lace Maker. The interior of a room, with a woman seated in front, holding a lace cushion on her lap; and on the farther side of her sits a gentleman, with a glass of wine in his hand; a table, on which stands a jug, is placed by his side.

1 *ft.* 3½ *in.* by 11½ *in.*—P.

Now in the Belvidere Gallery at Vienna.

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100. The Correspondent. The interior of a bedchamber, in which a lady, dressed in a dark *négligé* bordered with white

ermine, is seated at a covered table, melting some wax at a candle, to seal a note which she holds, and for which a maid-servant, who stands on the opposite side of the table, with a brass market-pail on her arm, appears to be waiting; a spaniel lies asleep at the feet of the young lady. Engraved by J. Watson, 1771, from a picture then in the collection of Lord Viscount Powerscourt.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*

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101. Portrait of Michael Nostradamus, designated a famous prophet. He is represented seated at a table mending a pen. Engraved by C. H. de Mechel. Described from a print.

1 *ft.* 3½ *in.* by 11½ *in.*—P.

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102. Vertumnus and Pomona. A picture representing this subject is engraved by J. Watson.

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103. The Tabby Cat. A young woman, dressed in a scarlet jacket, blue skirt, and a white apron, standing at a table, cleaning fish. A little retired, on the opposite side, is seated an elderly female, with a book lying open on her lap, during the perusal of which sleep has overcome her, and her spectacles are nearly falling from her relaxed fingers: close to the front is a fine tabby cat, creeping with wily caution to a dish, containing three haddocks; various other objects contribute to the picturesque effect of this highly studied and beautiful production.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—C.

Now in the choice collection of Jeremiah Harman, Esq.

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104. The Pet Spaniel. Interior of a magnificent hall, in which a lady, elegantly attired in white satin, is standing, with her left hand on her bodice, and holding a pink in the other. A page, with flaxen hair, and tastefully dressed in the costume of the time, is behind her, bearing a silver ewer and salver in his hands. In front of her is placed a table covered with a

scarlet carpet, on which are a looking-glass and silver box. A little spaniel, mounted on a stool, is jumping up against her.

1 *ft.* 7½ *in.* by 1 *ft.* 5 *in.*—P.

This is a brilliant and beautiful example of the master: formerly in the collection of Vander Pots; imported by Mr. Galli, and since in the possession of Mr. Buchanan, price 400 *gs.*

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105. A Lady, attired in a morning dress, consisting of a white cap, a green velvet jacket bordered with fur, and a red silk petticoat, seated, tuning a mandolin. A table, partly covered with a Turkey carpet, is placed before her, on the farther side of which is a youth playing with a brown spaniel. A beautiful production.

1 *ft.* ½ *in.* by 11 *in.*—P.

Now in the Florence Gallery. Worth 250 *gs.*

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106. A Sportsman presenting a Lady some Game. The subject is represented in the interior of a handsome apartment, into which the sportsman appears to have just entered, and, with a gun, on his shoulder, and his hat, decked with feathers, in his hand, is respectfully approaching a lady, who stands on the opposite side of the room. She is attired in a morning dress, consisting of a white cap and kerchief, a scarlet jacket, and white satin skirt trimmed with gold lace; behind her is an arm-chair, and at her side a table covered with a Turkey carpet, on which are a box and a looking-glass. A fine dog, of the setter breed, follows his master. This is an elegant and highly-accomplished work of the master.

1 *ft.* 10½ *in.* by 1 *ft.* 8 *in.*—P.

Now in the Florence Gallery. Worth 450 *gs.*

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107. A Cavalier, wearing a large hat, a yellow jacket, the sleeves of which are braided with silver, and gray hose, seated, smoking his pipe; his left arm rests on a covered table, and the right hand is placed on a chair at his side; a bottle, and a paper

of tobacco, are on the table. A very pleasing example of the master.

$10\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

Collection of the Count Czernini, Vienna. Worth 130*l.*

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108. The Daughter of Herodias, with the head of St. John on a charger. The executioner stands on her right, and is still holding the head by the hair. Painted in a free and broad manner, and in a brilliant tone of colour.

$8\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Collection of M. Schamps, at Ghent.

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109. An Old Man, in a brown coat, seated on a tub, offering a live cock for sale to a lady, who, by her gesture, appears to have no inclination to buy it; she is dressed in a scarlet jacket bordered with ermine, and a tawny-colour silk gown, and holds a reticule on her arm. A spaniel dog is at her feet. A turkey, a basket of poultry, and a hare, compose the stock of the dealer. Dated 1667.

2 *ft.* 2 *in.* by 1 *ft.* 7 *in.*—P.

Now in the Dresden Gallery. Worth 300 *gs.*

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110. The Poultry and Game Dealer. A young woman, dressed in a figured scarlet jacket, a gray skirt, and a white apron, cheapening a hare of an old woman, who is seated, with a dish of pigeons in her lap. The young woman carries a market pail on her arm; and is followed by a boy, who is endeavouring to pick her pocket.

2 *ft.* by 1 *ft.* 6 *in.*—P.

Both this and the preceding are very satisfactory examples of the master, and worth 300 *gs.* each.

Now in the Dresden Gallery.

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111. Interior of a *Cabaret.* A jovial cavalier, dressed in the elegant costume of the period, with a glass of liquor in his hand, and his arm round the neck of a pretty North Holland girl, who sits by his side, with a dish of strawberries

in her lap. A silver jug, some dried fish, and a roll, are on a table at the side; beyond which is seen the hostess scoring up the reckoning.

1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—P.

This is painted in the artist's free and most fascinating manner. Dated 1667.

Now in the Dresden Gallery. Worth 350*l.*

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112. The Lace Maker. A young lady, dressed in a white cap, a blue jacket, bordered with ermine, and a purple-gray satin skirt, seated, with a lace cushion and bobbins on her lap. A cat is crouched at her feet.

1 *ft.* 3 *in.* by 11¼ *in.*—P.

Now in the Dresden Gallery. Worth 250 *gs.*

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113. The Poultry Dealer. A pretty woman, in a yellow gown, and a blue apron, standing at her stall, with a plucked fowl in her hand, which an elderly woman, on her right, appears disposed to buy. On the opposite side sits an elderly man, composedly smoking his pipe. A dead cock and a live pigeon are on the stall, a partridge and a rabbit are suspended to the branch of an old tree, and a black and white spaniel is in front.

2 *ft.* 1 *in.* by 1 *ft.* 8 *in.*—P.

This picture is finished with unusual care and attention. Dated 1662.

Now in the Dresden Gallery. Worth 500 *gs.*

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114. A Young Lady, dressed in a brown jacket bordered with ermine, and a blue skirt, braided in front with gold lace, seated, tuning a guitar; her left arm rests on a table covered with a Turkey carpet.

1 *ft.* 3½ *in.* by 1 *ft.* ½ *in.*—P.

Now in the Dresden Gallery.

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115. A Woman, wearing a gray jacket bordered with fur, and a red skirt, seated, holding a plate, while a girl, who kneels by her side, is taking a cake from a frying pan, to put on it;

at the same time a little spaniel in the lady's lap is licking the girl's hand.

1 *ft.* 7 *in.* by 1 *ft.* 2½ *in.*

Now in the collection of the Baron Delassert. Worth 150 *gs.*

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116. The Smoker. A young man seated in front of a chimney, holding, with the tongs, a brand of charcoal to light his pipe, but from which he is diverted by the entrance of a woman, who is taking a jug off a table, on which stands a lighted lamp. A dark picture.

1 *ft.* by 10 *in.*—P.

Now in the Dresden Gallery. Worth 70*l.*

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117. A Young Woman sleeping in an arm-chair, with a book lying open in her lap. A table, covered with a Turkey carpet, on which are a jug and other objects, stands near her.

10 *in.* by 9 *in.*—C.

Now in the Academy at Venice. Worth 80 *gs.*

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118. A Portrait of the Artist, when about thirty-six years of age, represented in a three-quarter view, seated at a table, lighting his pipe at a pot of embers. He is dressed in a brown coat, with large buttons, a plain pendent collar, and has on a large hat. A bottle, a glass, and a paper of tobacco, are on the table. Engraved by Pether.

9½ *in.* by 8 *in.*—P.

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119. The Duet. A lady, wearing a dark velvet jacket, trimmed with ermine, and a gray skirt, seated in nearly a front view, with a music paper in her lap. She appears to be singing, and beating time with her hand, while a young gentleman, standing by her, accompanies her on the violin. The figures are seen to the knees. Described from a print, engraved anonymous, in mezzotinto.

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120. A Youth, having on a slouched hat and a mantle, playing on a guitar. Described from a print, engraved by Weeckerdeck.

SCHOLARS AND IMITATORS

OF

GABRIEL METSU.

Joust Van Geel. This painter, born in 1631, was a disciple of Metsu, whose elegant style he gradually abandoned, for one more resembling Peter de Hooge's, or Hoogstraiten's. One of his best productions in this style is engraved in the Le Brun Gallery, and the picture from which the print was taken is now in the collection of the Duchess de Berri.

Ochtervelt. He is supposed to have been born about the year 1655. A little acquaintance with the works of this clever painter can hardly fail to create a supposition, that their author was either a pupil or an imitator of Metsu. The subjects, as well as the style, have considerable resemblance to that master's; but in making this comparison, it must be owned that they are in every respect greatly inferior to his, and may chiefly be distinguished by a predominance of cold gray tones.

Vander Meer, of Delft. Writers appear to have been entirely ignorant of the works of this excellent artist; for although they mention two persons of the name, neither of them answer to the description of the one now under notice. The subjects he chiefly delighted to represent were women busy in household occupations, or engaged in some amusement—as music, writing, reading, or cards; and these pictures are treated with much of the elegance of Metsu, mingled with a little of the manner of De Hooge. Nor was his pencil confined to these subjects; for his talents were equally adapted to landscape painting, and views in towns. One of his best performances in this branch, representing a view of the town of Delft, at sunset, is not in the Hague Museum. This superb picture was purchased for the King of Holland, at a public sale, about the year 1818, for the sum of 5000 florins. He flourished at the end of the seventeenth century.

GERARD TERBURG.

Gerard Terburg was born at Zwol, in the province of Over Isel in Guelderland, in 1608, and descended from an ancient and respectable family. His knowledge of the rudiments of the art was derived from his father, and he is supposed to have perfected himself under some master at Haarlem ; but as his style bears no decided similarity to that of any known painter of the Dutch school, it is probable that his subsequent studies led him to form a manner of his own, and most congenial to his taste.

He travelled, when young, through Germany and Italy for the purpose of improving himself in his profession ; * and although it does not appear that the sight of the works of the Italian masters wholly corrected his previously formed notions of drawing and composition, yet it is reasonable to suppose that he benefited considerably by them, and that it was through

* The Writer was informed by Mr. Netscher (a descendant of the distinguished artist of that name), that there is still preserved in the family of Terburg, a thick book, containing numerous memoranda of pictures and original studies, made by him during his tour through Italy.

that medium he attained a better style and character than is usually found in pictures of the Dutch school.

During his travels he was frequently employed in painting small portraits, which were exceedingly admired for the neatness and delicacy of the finishing, and the elevated expression of character they possessed. It was doubtless the pursuit of this profitable source of the art that was one of the causes which prevented him reaping those advantages that he might have done, had he exclusively applied himself to the study of the works which had successively passed before him.

The assembling of the celebrated Congress at Munster, in 1648, offered a favourable opportunity for the exercise of his talents ; he was accordingly present on that occasion, and painted the portraits of several of its members ; also a capital picture, representing that august assembly at their deliberations. His gentlemanly manners, added to his skill as an artist, procured him the esteem of most of the Plenipotentiaries, amongst whom was the Count Pigoranda, Ambassador from the Court of Spain, under whose auspices he proceeded to Madrid, where he had the honour to paint the portraits of Philip IV., and of several of the royal family, for which he was handsomely rewarded, and also received the honour of knighthood. The patronage of the court naturally extended his reputation, and brought him an influx of sitters of the most distinguished nobility. While thus successfully engaged in his profession, an affair of gallantry obliged him to withdraw himself secretly

from Madrid, from whence, according to Descamps, he went to London, where his productions were so highly appreciated, that he was enabled to charge whatever he pleased for his pictures.*

Terburg having sufficiently enriched himself by his profession, returned to Holland, and settled at Devinter, where he married, and became burgomaster of the city. He, however, still continued to practise his art, as appears by his having twice painted the portrait of William III., Prince of Orange, once at the request of the Magistrates, and afterwards by order of the Prince at the Hague. Hitherto it would appear that he had little time left to exercise his pencil in fancy subjects, and it is likely that many of his best works were painted about this period, while he was in the enjoyment of peaceful seclusion and competency. He died in 1681, aged 73.

OBSERVATIONS.

The productions of but very few painters, altogether, possess such variety and interest as to induce a wish in an amateur to acquire an entire collection of them. In general, two or three examples of the same master will be found sufficient to gratify the lover of the art, and to exemplify the powers of the artist. This is particularly the case where the production merely displays the ingenuity of a tasteful choice of subject, and a skilful management in the colouring, effect, and execution ; and such are the pictures by Terburg. The

* Some doubt of this information may reasonably be entertained, as Walpole makes no mention of the name of Terburg, in the list of artists who visited England at that period.

representation of a master giving lessons to a young lady, in music; a lady writing, or reading a letter; a conversational, card, or music party; an officer occupied with dispatches, or a trumpeter delivering a letter. If the continual repetition of such scenes manifest but a limited invention, the admirable style in which they are executed by Terburg, proves that he was a perfect master of his subjects, as well as of the principles of the art necessary to make them interesting. His figures have always an elevation of character, and there is a graceful air in their attitudes; and although the drawing of the form is sometimes heavy, yet it is generally correct in the proportions. The dresses of his figures, which are usually composed of silk, satin, and other costly materials, are represented with such truth and beauty, as to be almost deceptive. The purity and simplicity of his colouring, and the peculiar breadth of effect, bear considerable resemblance to the fascinating manner of Correggio; his execution also, like that great painter's, is so soft and melting, that the eye does not readily discern the touch of the pencil. Hence the agreeable illusion, that makes every object appear of the natural size.

The lucrative pursuit of portraiture, was doubtless the chief cause that the fancy compositions by this master are so few in number; and this, together with their peculiar excellence and beauty, have at all times rendered them of difficult attainment, and many collections are destitute of a single example.

THE

WORKS

OF

GERARD TERBURG.

1. The celebrated Congress of Munster, in 1648. The august ceremony is represented as passing in one of the halls of the Episcopal Palace, in which are assembled the Ambassadors of the several Courts, as well as the Deputies of the various States, amounting in the whole to ninety-six persons: the most distinguished amongst whom are, Counts de St. Mene D'Avaux, and Servien de la Roche, for France; Count Gusman de Pegoranda (the artist's patron), on the part of Spain; Baron Oxenstiern, for Sweden; the President Adrian Pauw, Deputy of the States General, the secret ally of Spain, and the enemy of France; and lastly, the Chevalier Contarini, the Venetian Ambassador. In representing this memorable event, the artist has chosen the moment when some important motion has been put to the vote, and the whole assembly have simultaneously risen; ten of the most honourable stand close round a covered table, occupying the centre of the foreground, and several of these hold up two fingers of the right hand; many others are close behind them, and the rest of the members and spectators appear to stand on an elevation, which gradually rises to the extremity of the hall. Upon the table, which is covered with a green cloth, are sealed parchments, and official boxes, &c. This capital and highly interesting work of art is painted with admirable precision of hand, great breadth and force of effect, and evident individuality of character. In the composition, the

artist appears to have rather adhered to historical correctness, than picturesque effect. It is spiritedly engraved, by Suyderhoef, the same size as the picture. Houbraken, D'Argenville, and Descamps, mention it in terms of commendation.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—Cop.

Collection of M. Van Leyden, . 1804. . 16,000 *fs.* 640*l.*

——— Prince Talleyrand, . 1817 ; purchased, with many other fine pictures, by Mr. Buchanan, from whom it passed into the collection of the Duke de Berri. Now valued at 35,000 *fs.* 1400*l.*

A picture representing the same subject, and perhaps the first study for the preceding, is now in the Musée at Amsterdam. Engraved by Simon Fokke.

1 *ft.* 6 *in.* by 1 *ft.* 10½ *in.*—P.

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2. A Music Party. The composition of this exquisite production consists of a lady and two gentlemen. The former, elegantly attired in a yellow satin jacket bordered with ermine, and a rich white satin petticoat, is seated, with a lute in her lap; a table, covered with a red cloth, on which lies a music book, is placed before her, and on the farther side of it sits a young gentleman, habited in the tasteful costume of the period, holding a music book with both hands; his attention at the same time is riveted on the handsome countenance of the lady. The remaining gentleman, wearing a large hat, stands near him.

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—P.

This is an example of unrivalled beauty and perfection. It is noticed by Descamps, and was then in the collection of M. Lormier, at the Hague.

Sold in the collection of M. Liendert de Neufville.

1765. . 990 *flo.* 89*l.*

Collection of M. Smeth Van Alpen, 1810. . 2000 *flo.* 180*l.*

——— M. Le Brun, . . . 1811. . 12,350 *fs.* 494*l.*

——— Prince Talleyrand, . 1817 ; when it was purchased, with many other choice pictures, by Mr. Buchanan, and sold to John Webb, Esq. Valued at 750 *gs.*

Exhibited in the British Gallery in 1819.

Now in the collection of Alexander Baring, Esq.

3. The Drowsy Soldier. A young woman awaking an officer (who is seated with his head reclining upon a table), apparently in consequence of a trumpeter having brought him dispatches. Mentioned by Descamps.

2 *ft.* 3 *in.* by 1 *ft.* 11½ *in.*—P.

Collection of M. Lormier, . . . 1763. . . 290 *flo.* 27*l.*

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4. Paternal Instruction. The interior of an apartment, in which are two ladies and a gentleman: one of the former, attired in a white satin robe and black kerchief, her flaxen hair tastefully entwined with black riband, stands in front, with her back to the spectator, but notwithstanding this, her elegant form creates the idea of youth and beauty; her attention is apparently directed to a gentleman, habited in a buff jacket, with embroidered silk sleeves, and gray hose, who is seated on her right, with a drab hat and feathers lying in his lap: his gesture and expression evince that he is giving her some grave advice. The other lady, dressed in black silk, sits on his right, drinking a glass of wine. A table, covered with a red cloth, is placed before them, on which are a looking-glass, a silver candlestick, and other objects. A dog, of the rough greyhound breed, is behind the gentleman's chair. This is one of the master's best works, and is of the highest excellence and beauty. Engraved in mezzotinto, by Vaillant.

2 *ft.* 4 *in.* by 2 *ft.* 4½ *in.*—C.

This is, perhaps, the picture which was sold in the collection of M. Lormier, ... 1763. . 825 *flo.* 74*l.*

Now in the Musée at Amsterdam. Worth 600 *gs.*

A picture corresponding in composition with the preceding, but differing in some of its minor details, and omitting the large dog, was formerly in the Lubbeling Collection, and is engraved by Wille, under the title of *L'Instruction Maternelle.*

2 *ft.* 2 *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Beaujon, . . . 1782. 4600 *fs.* 184*l.*

——— M. Proley, . . . 1787. 6500 *fs.* 260*l.*

Anonymous, ...	1819.	Mr. Christie,	265 *gs.*
Again by the same, ...	1820.	. . . .	210*l.*

Now in the collection of Lord Wharncliffe.

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5. *Le Magister Hollandois.* A young lady, represented in a front view, seated, at the side of a covered table, reading a book, which she holds with both hands; at the same time, a gentleman, sitting on the farther side of the table, appears to be giving her some advice, and in doing which, uses the freedom of placing his hand on her arm. A letter and a pamphlet lie on the table. Engraved by Basan, under the above title, described from the print.

1 *ft.* 4½ *in.* by 1 *ft.* 1 *in.*—C.

Collection of Count de Vence, .	1750.	400 *fs.*	16*l.*
——— the Prince de Conti,	1777.	(withdrawn).	

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6. Curiosity. A company of three ladies, one of whom is seated at a table, writing a letter; the subject of which excites the curiosity of another lady, who is leaning on the back of the chair of the writer, and looking over her. The remaining lady stands near the table, which is covered with a velvet carpet. They are all elegantly dressed, in silk and satin.

2 *ft.* 4½ *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Gaillard de Gagny,	1762. .	3600 *fs.*	144*l.*
——— M. de la Live de Jully,	1769. .	10,000 *fs.*	400*l.*
——— M. Robit, . . .	1801. .	9000 *fs.*	360*l.*

Now in the collection of the Duchess de Berri.

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7. The Music Lesson. This estimable picture offers a group of three figures, disposed in the most graceful forms, in an apartment. The nearest of them to the spectator is a lady, elegantly attired in a rich yellow velvet jacket trimmed with ermine, and a white satin petticoat embroidered with gold. She is seated before a table, which is covered with a Turkey carpet, playing on a theorbe. Her performance is attentively observed by her music master, who sits on the farther side of

the table, beating time with his hand, and apparently accompanying his pupil with the voice. The remaining figure (like the lady) has the air of a person of rank; he stands on the farther side of the group, listening to the music. Upon the table, which is covered with a rich Turkey carpet, are a music book, lying open, a silver box, and a candlestick. A spaniel is behind the lady's chair. Engraved, No. 12, in the Choiseul Gallery. The superior excellence and beauty of this picture has been so unequivocally confirmed, by the prices for which it has sold, that any opinion on its merits would in the present instance be superfluous.

2 *ft.* by 1 *ft.* 8½ *in.*—C.

Collection of M. de Julienne,	. .	1767.	. 2800 *fs.*	112*l.*
——— the Duc de Choiseul,		1772.	. 3600 *fs.*	144*l.*
——— the Prince de Conti,		1777.	. 4800 *fs.*	192*l.*
——— the Marquis de Pange,		1781.	. 5855 *fs.*	234*l.*
——— the Duc de Praslin,	.	1808.	. 13,001 *fs.*	520*l.*
——— M. de Sereville,	. .	1812.	. 15,000 *fs.*	600*l.*
——— Prince Galitzin,	. .	1825.	. 24,300 *fs.*	972*l.*

In the latter sale, it was purchased by Mr. De la Hante, who sold it, at a considerable advance, to Joseph Barchard, Esq.; at the sale of whose collection, by Mr. Christie, in 1826, it was knocked down at 920 *gs.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

A repetition of the preceding picture, of a smaller size, omitting the spaniel, and substituting a grey cloth, with gold fringe, for the Turkey carpet, is now in the possession of the Writer.

1 *ft.* 11 *in.* by 1 *ft.* 6¼ *in.*—C.

Sold by M. Perignon,	*Paris*,	1824.	. 7500 *fs.*	300*l.*

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8. The Glass of Lemonade. A company of two ladies and a gentleman, in a handsome apartment: the elder lady is standing with her hand upon the shoulder of the other, who is seated, with a glass of lemonade in her hand, which a cavalier, sitting opposite to her, is stirring with a silver knife; the latter lady is dressed in a yellow velvet *négligé* bordered with ermine, a white

satin petticoat trimmed with gold, and wears a black hood, tied under her chin. A stool, covered with red velvet, on which is a dog, stands on the left; and on the opposite side are a monkey, and a table, with a bottle and a basin in it. Engraved, in the Choiseul Gallery.

2 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Haselaar,	*Amst.*	1742.	670 *flo.*	70*l.*
——— M. de Gaignat,	. .	1768.	5100 *fs.*	204*l.*
——— the Duc de Choiseul,		1772.	4000 *fs.*	160*l.*

A picture of a similar subject, but of smaller dimensions, was sold in the Praslin collection, for 620*l.*

A third picture, differing in size, and also in some of the accessories, was sold in the collection of John Maitland, Esq., 1831, and bought by Mr. Woodburn, for 100 *gs.*

2 *ft.* 5 *in.* by 2 *ft.*—C.

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9. The Lovers. The subject is composed of two figures, representing a young gentleman, habited in the tasteful costume of the period, seated in a handsome apartment, playing on a guitar, and a young lady, elegantly attired in white satin, standing before him, holding a music book in her hands; her attention at the same time is directed to the cavalier. A female, seen at a door, in the back of the room, is observing their movements. Engraved, in the Musée Français, by Lavallée, &c.

2 *ft.* 6 *in.* by 2 *ft.* 3 *in.*—C.

Collection of M. Braamcamp,	. .	1771.	800 *flo.*	72*l.*
Valued by the Experts du Musée,		1816.	20,000 *fs.*	800*l.*

Now in the Louvre.

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10. The Pensive Lady. A lady, seated at a table, which is covered with a blue cloth, and leaning in a pensive posture on a green cushion, embroidered with gold. She is waited on by a female servant, who stands near, with a gold salver and ewer in her hands. A box and a silver candlestick are upon the table, and a dog lies asleep near the lady's feet.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—C.

Collection of M. Braamcamp,	. .	1771.	1800 *flo.*	162*l.*

11. The Dispatches. The subject represents an officer of rank, seated, writing a letter on a drum head, for which a trumpeter, very richly dressed, appears to be waiting. A large dog is crouched near the officer's feet.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—C.

Collection of M. Braamcamp, . . 1771. . 1000 *flo.* 90*l.*

A picture agreeing with the above description was sold in the collection of John Webb, Esq., in 1821, for 155 *gs.*

A picture, of a similar composition to the preceding, but in which the officer is writing a letter on a table covered with a Turkey carpet, and his hat and feathers lie by his side, is now in the collection of Henry Philip Hope, Esq. Engraved by Burnett.

1 *ft.* 10 *in.* by 1 *ft.* 5 *in.*—C.

A third picture, being a repetition of the same composition, with variations in the accessorial parts, is now in the possession of J. B. Coulson, Esq.

1 *ft.* 8½ *in.* by 1 *ft.* 3½ *in.*—C.

A fourth picture, representing the same subject, and similarly composed, is now in the collection of D. W. Acraman, Esq. Valued by him at 250 *gs.*

A fifth picture, agreeing exactly with the first description, is in the Dresden Gallery.

1 *ft.* 10 *in.* by 1 *ft.* 4½ *in.*

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12. *La Santé Portée.* A lady, dressed in a white satin gown, embroidered with gold lace, and a black silk kerchief, seated at a table, drinking a glass of wine, holding, at the same time, a letter in her hand. Upon the table, which is covered in part with a Turkey carpet, are a china jug and a silver candlestick. Engraved by Chevellet, and also in the Choiseul Gallery.

Collection of M. Van Hemskirk, *Amst.* 1749. . 311 *flo.* 28*l.*

A picture, corresponding in description with the preceding, was sold in the collection of the Countess of Holderness, 1802, for 54 *gs.*

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13. Companion. *La Santé Rendue.* A lady, attired in a similar dress to the preceding, seated, drinking a glass of wine,

and holding a china jug in her hand. A cavalier sits on the farther side of a table, with his head reclining on his arms, asleep. Engraved by Chevellet, under the above title, and also in the Choiseul Gallery. Figures seen to the knees.

1 *ft.* 2 *in.* by 1 *ft.*—P.

Collection of the Duc de Choiseul,	1772.	3101 *fs.* (pair)	124*l.*
——— the Prince de Conti,	1777.	3000 *fs.* (pair)	120*l.*
——— Anonymous(separately)	1823.	1100 *fs.* .	44*l.*

The latter picture is now in the collection of M. Valdou, Paris.

A duplicate of the preceding picture, 1 *ft.* 3 *in.* by 1 *ft.* ½ *in.*—C., is now in the Florence Gallery. Engraved by Duvals. And a third picture is in the collection of Smith Owen, Esq., of Condover.

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14. The Letter. A young lady, with light hair, and a fair complexion, dressed in a bluish-gray corset, enriched with pearls and gold, seated at a table, writing a letter. A Turkey carpet covers part of the table, and a dome bedstead is in the back of the room. The figure is seen to the knees. Engraved in the Choiseul Gallery.

Collection of the Duc de Choiseul, 1772. . 500 *fs.* 20*l.*

Now in the collection of M. Six Van Hillegom.

A picture corresponding in description with the preceding, was sold in the collection of Walsh Porter, Esq., 1810, for 89 *gs.*

A duplicate of the preceding is in the Belvidere Gallery, at Vienna. And a third is in the collection of the Baron Verstolk de Soelen.

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15. Reading a Letter. A young lady, of fair complexion, and light hair, tastefully disposed in ringlets, falling on her shoulders, seated at a table, on which she leans both arms, while she attentively peruses a letter. Her dress consists of a yellow silk corset, bordered with ermine, and a scarlet silk skirt; a Turkey carpet covers the table; a screen stands behind her, and a basket, containing a napkin and a cushion, is by her side. The figure is seen to the ankles. A beautiful example of the master.

1 *ft.* 5½ *in.* by 1 *ft.* ¾ *in.*—C.

Collection of M. Poulain, . . .	1780. .	4550 *fs.*	182*l.*
——— M. Proley, . . .	1787. .	6000 *fs.*	240*l.*
——— M. Robit, ...	1801. .	6750 *fs.*	270*l.*
——— George Hibbert, Esq.	1829.	(Mr. Christie) 350 *gs.*	

Exhibited in the British Gallery in 1815.

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16. The Companion. A lady, seated at a table, writing a letter, for which her servant, who stands behind, appears to be waiting.

Collection of M. Blondel de Gagny,	1776.	3902 *fs.* (pair)	156*l.*
——— M. Poulain (separately)	1780.	630 *fs.* .	25*l.*

The smallness of the sum for which it sold on this occasion, would infer that it was either a copy, or a very indifferent picture.

There is one of a similar subject and size in the Gallery at Vienna, painted on panel.

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17. A Young Lady, elegantly attired in a light red velvet *négligé* bordered with ermine, seated at a toilet arranging a curl of her hair, which a maid, standing behind her, is dressing.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

Collection of M. Nieuhoff, *Amst.*	1777. .	800 *flo.*	72*l.*
——— M. Geldermeester, .	1800. .	255 *flo.*	23*l.*

The same observation as the preceding would apply to this picture.

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18. A View in the Back Court of a Cottage, at the door of which is seated a woman, who is looking at a child's head; and at the end of the court are two men, one grinding, and the other standing near, looking on; beyond them is a shed. Various other objects serve to increase the picturesque effect of this excellently-painted picture. Engraved in the Choiseul Gallery.

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

Collection of the Duc de Choiseul,	1772. .	4800 *fs.*	192*l.*
——— the Prince de Conti, .	1777. .	2400 *fs.*	96*l.*
——— the Duc de Chabot, .	1786. .	2400 *fs.*	96*l.*
——— M. Robit, ...	1801. .	1800 *fs.*	72*l.*

Connoisseurs are divided in opinion, as to whether the above picture is the work of Terburg, or Metsu. The writer conceives it to be by the hand of the latter master; but he has noticed it here, in consequence of its being engraved in the Choiseul Gallery, under the name of Terburg.

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19. The Toilet. A young lady, standing before her toilet, arranging her dress; at the same time a servant is attending her with a silver ewer and a basin. The figures are seen below the knees.

1 *ft.* 5 *in.* by 1 *ft.* ½ *in.*—P.

Sold, with a picture by Van Tol, in the collection of M. Blondel de Gagny, ...	1776.	3000 *fs.*	120*l.*
Collection of M. Dulac (separately),	1778.	1960 *fs.*	78*l.*
——— M. Villiers, . . .	1812.	2400 *fs.*	96*l.*
——— La Perrier, . . .	1817.	2400 *fs.*	96*l.*
——— Lapeyrière, . . .	1825.	4000 *fs.*	160*l.*

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20. The Lesson on the Guitar. A lady, elegantly dressed in a red velvet *négligé* bordered with ermine, and a white satin petticoat embroidered with gold, seated at a table, which is covered with a green carpet, playing on a guitar, and accompanying the music with her voice, whilst her master stands on the other side of the table beating time with his hand; some music books, and a violoncello, are upon the table, and a beautiful spaniel lies asleep on a chair, in front of the room. An excellent production of art.

2 *ft.* 2½ *in.* by 1 *ft.* 9 *in.*—C.

Collection of Chev. Verhulst, *Bruss.*	1779.	945 *flo.*	85*l.*
——— Prince Galitzin, *Paris*,	1825.	10,155 *fs.*	406*l.*
——— John Fairlie, Esq. .	1830.	. . . .	130 *gs.*

In the latter sale, it was absolutely sold for the insignificant sum stated, and bought by Mr. Peacock.

A duplicate of the preceding picture, engraved by Lewis, is in the collection of Henry Philip Hope, Esq.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—C.

21. The Interior of a Stable, with a gray horse, represented in a side view, feeding at a manger; and a groom, standing on the farther side of the animal, rubbing him down: at the same time a woman is entering at a side door. Engraved in the Poulain Gallery.

1 *ft.* 5 *in.* by 1 *ft.* 7¾ *in.*—P.

Collection of M. Poulain, . . . 1780. . 2400 *fs.* 96*l.*

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22. A Pair. One represents a young lady, wearing a corset, and a rose-coloured satin petticoat embroidered with gold, standing at a table, which is covered with a yellow velvet carpet, and having also a white satin mantle lying on it.

1 *ft.* by 10 *in.*—C.

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23. The Companion. A young gentleman, habited in the ancient Dutch costume, with a sword by his side, upon the hilt of which he rests one hand, and the other holds a cane; before him stands a table, covered with a carpet, on which is a hat, decked with a plume of feathers.

1 *ft.* by 10 *in.*—C.

Collection of M. Nogaret, . . . 1780.

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24. The Pet Dog. A pretty young woman, seated in a chair, with a little dog in her lap; she is dressed in a black velvet jacket lined with white fur, and a green petticoat; a spinning-wheel stands by her.

1 *ft.* 1½ *in.* by 10½ *in.*—P.

Collection of M. Jan. Tak, *Leyden*, 1781. . 530 *flo.* 47*l.*

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25. A Lady Singing, &c. The subject is composed of a young lady and a gentleman; the former, attired in a blue jacket bordered with ermine, and a white satin petticoat, is seated on the right, seen in a front view, playing on a theorbe, and accompanying the air with her voice; her eyes at the same time are directed to the cavalier, who sits on a table, listening

to the music: upon the table, which is covered with a Turkey carpet, are a music book and a watch.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—P. (*about.*)

Collection of M. Lormier, . . . 1763. . 480 *flo.* 40*l.*
——— M. Marigny, . . . 1781.
——— M. de Calonne, . . 1788. 2001 *fs.* (bt. in) 80*l.*
In the same collection, . *London*, 1795. . . . . 70*l.*
Exhibited in the British Gallery in 1832.
Now in the collection of William Wells, Esq.

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26. A Gentleman pressing a Lady to finish her Glass of Wine. The subject represents a young lady, dressed in a purple velvet jacket, bordered with ermine, and a greenish-gray skirt, seated at table, drinking a glass of wine, apparently in compliance to a gentleman, who stands by her with a bottle in one hand, and the other placed in a friendly manner on her shoulder. A china dish, containing cake, is on the table.

1 *ft.* 3 *in.* by 1 *ft.* $\frac{1}{2}$ *in.*—C.

Collection of L'Abbé Le Blanc, . 1781. . 1221 *fs.* 49*l.*
Exhibited in the British Gallery in 1826.
Now in the collection of His Majesty. Worth 150*l.*
A picture corresponding with the preceding description, was sold in the collection of M. Van Leyden, 1804, for 1470 *fs.*, 51*l.*

1 *ft.* 3 *in.* by 1 *ft.* 2 *in.*—C.

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27. A Young Lady, attired in a black silk hood, a yellow corset, and a lilac-colour petticoat, seated at a table, holding a jug in one hand, and a glass of wine in the other. A letter and an inkstand are on the table. The figure is seen to the knees.

1 *ft.* 3 *in.* by $11\frac{3}{4}$ *in.*—P.

Collection of M. Blondel de Gagny, 1783. . 1100 *fs.* 44*l.*

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28. The Interior of a Handsome Apartment, in which are a portly cavalier and a lady: the former, habited in the elegant costume of the period, consisting of a buff jerkin, with yellow silk sleeves, a steel breast-plate, gray hose, and large buff boots

is seated in the middle of the room, holding a purse in his left hand, while the right is extended, with some money in it, to a young lady, who sits by him. She is dressed in a dark green jacket bordered with ermine, and a white satin skirt, and has an empty glass in one hand, and a tankard in the other. A table, covered with a red cloth, is placed before her, on which are a dish of fruit, and a silver dish with sugar on it. A bed, with curtains, fills up the background. This is painted in a fine style of art, and merits the attention of every connoisseur, and the study of every artist. Engraved, in the Musée Français, by Andoin.

Collection of M. Vander Vugt,	*Amst.* 1745. .	440 *flo.*	40*l.*
——— M. Van Slingelandt,	*Dort*, 1785. .	2635 *flo.*	237*l.*
Valued by the Experts du Musée,	1816. .	3600 *fs.*	144*l.*
Now in the Louvre.		Worth	600*l.*

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29. A Young Lady reading a Letter to her Mother. The subject is represented in a handsome apartment, with a brass chandelier suspended from the ceiling. The elder lady, having on a dark blue velvet jacket bordered with ermine, is seated at a table, with a pen in her hand, and some paper lying before her, and appears to have ceased writing, in order to listen to her daughter, who stands on the opposite side of the table, reading from a paper which she holds. This elegant person has light hair, and is richly attired in a white satin robe, with a blue body. Beyond her is a page approaching, with a gold salver and ewer in his hands. A favourite spaniel lies on a velvet-covered stool in front. The figures are full length; and the execution, drawing, and finishing of this picture, are of the highest order of the master's work.

2 *ft.* 7½ *in.* by 2 *ft.* 2½ *in.*—C.

Collection of M. Beaujon, . . .	1787. .	4605 *fs.*	184*l.*
——— M. Geldermeester, .	1800. .	5000 *flo.*	450*l.*

Exhibited in the British Gallery in 1826.

Now in the collection of His Majesty.

A picture, described "A composition of three figures painted with great care and taste, intended for portraits of a Dutch family," was sold in the collection of the Countess of Holderness, 1802, for 310 *gs.*, and bought by Mr. Woodburn. This is perhaps the preceding picture.

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30. The Courtyard of a House, with a wooden fence on the left, near which are a man and a woman. The former, dressed in black, and wearing a gray mantle, is seated, with a pipe in his left hand; and the latter, wearing a blue apron and a red petticoat, stands near him, in the act of drinking a glass of wine.

2 *ft.* 1 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. de Calonne, . . . 1788. . 800 *fs.* 32*l.*

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31. A Cavalier, a Lady, and a Page. A young lady, of fair complexion, and light hair, attired in a white satin dress, seated, drinking a glass of wine; a page, habited in the elegant costume of the period, stands before her, with a silver salver in his hand; and on her right is a cavalier, wearing a large hat and a dark dress. His attention is directed to the lady, whose glass he appears to be waiting to receive on a salver. A table, covered with a scarlet cloth, is at the side, and a dog, of the greyhound breed, is behind the page.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—C.

The background of this picture has been wholly repainted, and instead of its being the interior of a room, as it once was, it now represents a garden scene, and shrubbery, very coarsely done.

Collection of M. Tricot, ... 1793. . 4000 *fs.* 160*l.*
Sold by Mr. Foster, ... 1832. . . . . 130 *gs.*

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32. Portraits of the Grand Pensioner de Wit and his Family, represented in a pleasing conversational subject.

Collection of M. Calonne, *Lond.* 1795. . . . . 55*l.*
Again in Mr. Bryan's Sale, . . . 1798. . . . . 58*l.*

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33. The Interesting Letter. A young lady, dressed in a blue velvet jacket bordered with ermine, a gray petticoat, and

a large cap, from under which her light hair falls in graceful ringlets, seated, reading a letter, which a peasant, who is standing near her, with his hat in one hand, and a stick in the other, appears to have brought, and is waiting for an answer.

1 *ft.* 6 *in.* by 1 *ft.* 1½ *in.*—P.

Collection of M. Durney, . . . 1797. . 2401 *fs.* 96*l.*

——— General Verdier, . 1816. . 9500 *fs.* 380*l.*

A picture corresponding with the above description, but differing in the colour of the lady's dress, which is a yellow jacket, and a white satin petticoat trimmed with black velvet, and having a negress, drawing aside the curtains of a bed, in the back of the room. Engraved in the Le Brun Gallery, was sold in the collection of M. L'Abbé Geveny, ... 1779. . 900 *fs.* 36*l.*

Collection of M. de St. Victor, . 1822. . 2860 *fs.* 114*l.*

In the latter sale it was bought by Mr. Emmerson.

2 *ft.* by 1 *ft.* 7 *in.*

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34. *Le Médecin Hollandois.* A young lady, dressed in a morning cap, and a *négligé* bordered with ermine, seated by her bedside, consulting her doctor, who is feeling her pulse. Engraved by Basan, from a picture in the collection of M. Prousteau.

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35. A Lady, dressed in a gray jacket bordered with ermine, and a small brown cap, seated at her toilet, holding a looking-glass in her hands. Painted in a gray tone of colour.

9½ *in.* by 8¼ *in.*—P.

Now in the collection of M. Schamps, Ghent.

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36. A Lady, attired in a morning dress, of gray satin bordered with ermine, and a white petticoat trimmed with black velvet. She appears to be about to wash her hands in a basin, into which a maid-servant is in the act of pouring water from a ewer.

1 *ft.* 11 *in.* by 1 *ft.* 8 *in.*—C.

Collection of the Duc de Praslin, . 1793. . 1501 *fs.* 60*l.*

There is a duplicate of the preceding picture, of the choicest quality, in the Dresden Gallery.

37. A small whole-length Portrait of a Gentleman, with a full flowing wig. He is dressed in a large cloak, which conceals both his arms and hands, and a rich point-lace frill.

2 *ft.* by 1 *ft.* 4½ *in.*—C.

Now in the Musée at the Hague.

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38. Backgammon. A party of military in a room, two of whom, wearing buff jerkins, and cuirasses, are engaged playing at backgammon, while the rest of the company are enjoying their pipes, and looking on.

1 *ft.* 5 *in.* by 1 *ft.* 2½ *in.*

Collection of M. Tonneman, *Amst.* 1754. . 157 *flo.* 14*l.*

The Writer suspects this to be by the hand of Eeckhout.—*See Notice of Scholars and Imitators.*

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39. The Social Party. A company of two ladies, a gentleman, and a servant, in a handsome apartment; one of the ladies is represented in a profile view, seated, and looking attentively at the gentleman, who is handing her a glass of wine, which a page appears to have just poured out: the other lady, having on a white satin dress, stands near looking on.

2 *ft.* 5 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Helsleuter, . . 1802. . 2051 *fs.* 82*l.*

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40. A Young Lady, attired in a violet-coloured *négligé,* and a white satin petticoat embroidered with gold, and having on a black cap, which serves as a foil to her light hair and fair complexion, seated, with a glass of wine in her hand; her attention at the same time is directed to an officer, who wears a turned-up hat, and a belt enriched with silver. The figures are seen to the knees.

1 *ft.* 3 *in.* by 1 *ft.* 2 *in.*—C.

Collection of M. Van Leyden, . . 1804. . 1278 *fs.* 51*l.*

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41. A Gentleman paying his Respects to a Lady. A cavalier, habited in a buff surtout, with embroidered silk sleeves, a

cuirass, and large boots, appears to have just entered a room, and is respectfully bowing to a young lady, whose hand he gently holds. The latter is elegantly attired in a white satin robe; her light hair tastefully disposed in curls, and tied with ribands. A party of two ladies and a gentleman are sitting at a table in the back of the room. Engraved, No. 71, in the Stafford collection.

2 *ft.* 6 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. de Bruyn, *Amst.* 1798. . 2765 *flo.* 248*l.*
——— —— Crawford, Esq. 1806. . . . . 240*l.*
Now in the collection of the Marquis of Stafford.

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42. An Interior, with a cavalier and a lady, listening to a young woman who is singing.

Sale of M. de la Hante, Esq. . 1814. (Mr. Phillips's), 180 *gs.*

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43. The Sleeping Soldier. An interior, with a company of three persons: one of whom is a stout military officer, wearing a cuirass, over a buff jerkin, the sleeves of which are banded with gold lace. He is seated with his arms folded, fast asleep; at his right stands a female, dressed in a maroon-coloured velvet jacket, bordered with ermine, amusing herself by tickling his lips with a hair, the effects of which appear to amuse a trumpeter, who stands on the right, dressed in the rich costume of the period, and holding in his hand a trumpet, mounted with yellow silk and tassels, and a hat under his arm.

In the possession of Mr. Brown, 1830.

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44. The Duet. The composition consists of two ladies and a page: one of the former, attired in white satin, is seated, holding a music paper in her hand, from which she appears to be singing, while the second lady, standing on the farther side of a covered table, accompanies her on a guitar. Behind the former lady is a page, habited in the fanciful dress of the

period, holding a plate in his hands, and his hat under his arm. A rich Turkey carpet covers the table, on which are a music book, lying open, and a small book, shut.

1 *ft.* 9 *in.* by 1 *ft.* 5 *in.*—C.

Now in the collection of the Prince D'Arenberg, Brussels.

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45. A Young Lady of a pleasing countenance, seated at a table, on which she leans her right arm, attentively perusing a letter, which a messenger, standing on the opposite side of the table, appears to have brought, and is waiting an answer. The lady is attired in a bright blue velvet jacket bordered with ermine, and a gray skirt braided with black velvet, and has on a loose white cap. A looking-glass, and other objects appropriate to a toilet, are on the table.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—C.

This very excellent picture was purchased by the Directors of the Musée, from the collection of M. Eynard, and is now in the Public Gallery at Lyons. Worth 400 *gs.*

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46. A Lady at her Toilet. The interior of an apartment, with a table on the left, covered with a Turkey carpet, on which are a silver jewel box, a looking-glass, and a candlestick; near the table is seated a lady, attired in a yellow silk *négligé*, a white satin skirt, and a brown muslin scarf; her right hand rests on her lap, and the left is raised to a jewel in her ear. At the same time her maid, who stands behind her, is decking her hair with a band of pearls. A page in a gray dress, with a silver salver and ewer, is approaching from the opposite side, preceded by a spaniel.

2 *ft.* 7½ *in.* by 2 *ft.* 1½ *in.*—C.

Sold by M. Nieuwenhuys to the Honourable G. J. Vernon, in exchange for a picture, by Wouwerman. In the sale of the collection of that gentleman, by Messrs. Christie and Manson, in 1831, it was bought in at 155 *gs.* Again put up in 1832, and sold for 72 *gs.*

47. A Young Lady, of fair complexion, and light hair, attired in black silk, and having a hood of the same material on her head. She is represented in a profile view, seated, reading a letter, which she holds with both hands. A table, covered with a red cloth, is placed before her, on which are a gold salver and ewer, and a silver candlestick. In addition to the exquisite style of painting displayed in this little picture, there is a sentiment, and pathos of expression, worthy the pencil of Guido.

1 *ft.* 4½ *in.* by 1 *ft.* 4½ *in.*—C.

Imported by Mr. Woodin, in 1816.

Collection of Robert Hamilton, Esq. 1832. (Mr. Foster,) 47 *gs.*

Now in the collection of Richard Winstanley, Esq.

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48. The Duet. The Interior of an apartment, with two young ladies and a page. One of the former, represented in a profile view, dressed in a yellow jacket, and a white satin petticoat, is seated in front, with a music-paper in her hand. A table, covered with a Turkey carpet, is placed before her, on the farther side of which stands the second lady, playing on a theorbe. The page is approaching the former lady, with a glass of liquor on a silver salver.

1 *ft.* 8 *in.* by 1 *ft.* 6 *in.*—P. (*arched top.*)

Valued by the Experts du Musée. 1816. . 12,000 *fs.* 480*l.*

Now in the Louvre.

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49. Three Military in a Handsome Apartment. One of them, wearing a cuirass, a red sash, and large boots, sits near a projecting chimney, drinking off a long glass of liquor; at the same time a trumpeter, richly habited in a blue dress embroidered with gold, is sounding his instrument, while the third person stands beyond them, listening. A dark-coloured dog, of the greyhound breed, stands by the side of the former gentleman, with his head resting on his knee. An admirable work of art.

2 *ft.* 1 *in.* by 1 *ft.* 7 *in.*—P.

Collection of Henry Philip Hope, Esq., 1830.

50. A Young Lady seated at her toilet, with a looking-glass before her, and a box of jewels in her hand, from which she appears to be selecting one. Seen to the knees.

8 *in.*—P. (*round.*)

Collection of M. Lapeyrière, . . . 1825. . 1439 *fs.* 58*l.*

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51. The Interruption. An officer, seated on a low chair, with a young woman recumbent on the ground by his side, reclining upon his knees. The officer is habited in the ancient Dutch costume, and appears to be interrupted by the entrance of a trumpeter, who has brought him a letter. Engraved in the Musée Français, by Audouin. Mentioned in Descamps.

2 *ft.* 1 *in.* by 1 *ft.* 10 *in.*—P.

Collection of M. Van Slingelandt.

Taken from the Louvre in 1815, and restored to the Hague Gallery.

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52. A Young Lady, dressed in a white satin petticoat embroidered with gold, and a red *négligé* bordered with ermine, seated, playing on a theorbe; a covered table, on which are a music book, and other objects, is placed before her. Engraved in the Musée Français, by Audouin; and in the Musée Napoléon, by Heina.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*

Claimed by the Allies, and removed from the Louvre in 1815.

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53. A Council of Magistrates. A freely-painted picture, apparently a study for a larger work.

Valued by the Experts du Musée, . 1816. . 2000 *fs.* 80*l.*

Now in the Louvre.

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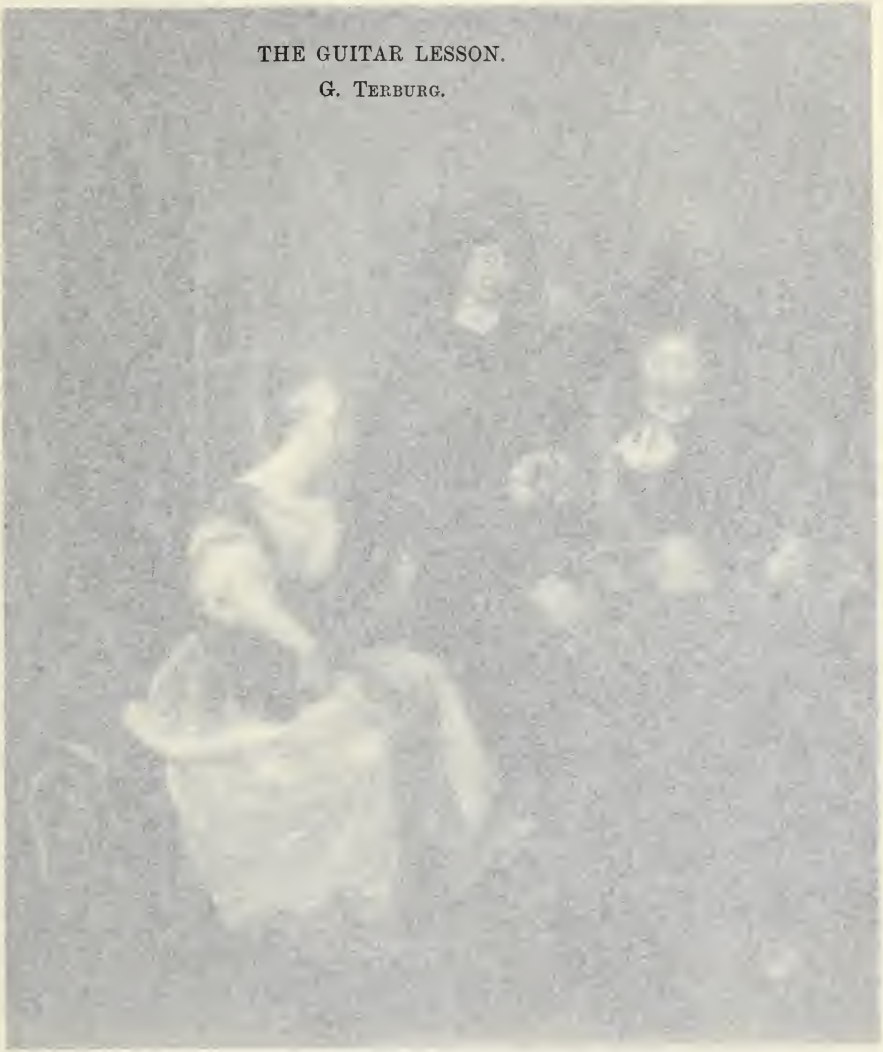
54. The Music Lesson. A young lady, seated at a table, which is covered with green velvet, playing on a lute, while her master stands behind, apparently directing her in the piece.

1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—P.

Now in the Dresden Gallery.

THE GUITAR LESSON.

G. Terburg.



50. A Young Lady seated at her toilet, with a looking-glass before her, and a box of jewels in her hand, from which she appears to be selecting one. Seen to the knees.

THE GUITAR LESSON.

Collection of M. Lapeyrière. G. TERBURG. 1825. . 1439 *fs.* 58*l.*

51. The Interruption. An officer, seated on a low chair, with a young woman reclined by his ground by his side, reclining upon his knees. The officer is dressed in the ancient Dutch costume, and appears to be [illegible] by the entrance of a trumpeter, who has brought [illegible]. Engraved in the Musée Français, by Audouin. Mentioned in [illegible].

2 *ft.* 1 *in.* by 1 *ft.* [illegible] *in.*—P.

Collection of M. Van Slingelandt.

Taken from the Louvre in 1815, and [illegible] to the [illegible] Gallery.

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52. A Young Lady, dressed in a white satin petticoat embroidered with gold, and a red *négligé* bordered with ermine, seated, playing on a theorbe; a covered table, on which are a music book, and other objects, is placed before her. Engraved in the Musée Français, by Audouin; and in the Musée Napoléon, by Heina.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*

Claimed by the Allies, and removed from [illegible] in 1815.

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53. A Council of Magistrates. A [illegible] painted picture, apparently a study for a larger [illegible].

Valued by the Experts du Musée. [illegible] 2000 *fs.* 80*l.*

Now in the Louvre.

54. The Music Lesson. A young lady, seated at a table, which is covered with green velvet, playing on a lute, while her master stands behind, apparently directing her in the piece.

1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—P.

Now in the Dresden Gallery.

55. A Trumpeter delivering a Letter. An elegantly-dressed lady, standing at the side of a table, and directing her attention to a person dressed in the habit of a trumpeter, who is in the act of delivering her a letter: on the farther side of the table is a female servant, with a silver salver and ewer, and upon a stool in front of it lies a little dog. This is an excellent picture, possessing extraordinary breadth and effect. Engraved in mezzotinto, by Vaillant.

1 *ft.* 8½ *in.* by 1 *ft.* 5 *in.*—P.

Now in the Munich Gallery. Worth 400*l.*

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56. A Youth seated, holding a dog in his lap, and amusing himself in searching for fleas; a form, on which is a hat, and a butcher's block, are near him.

1 *ft.* by 10 *in.*—P.

Now in the Munich Gallery.

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57. The Duet. The interior of a room, on the left of which is seated a lady, elegantly dressed in a yellow *négligé* bordered with ermine, and a rich white satin petticoat embroidered with gold: she has a mandolin in her lap, and is in the act of turning over the leaf of a music book, which lies on a table before her; at the side and front of which is seated a gentleman, habited in the picturesque costume of the time; he appears to be preparing to accompany the lady on a guitar; a second gentleman stands on the farther side of the table, leaning both arms on the back of a chair. The figures in this excellent and beautiful picture are full length. Dated 1675.

2 *ft.* 7 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Lormier, . . . 1763. . 725 *flo.* 65*l.*
——— M. Six Van Hillegom, 1827. Now worth 550*l.*

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58. An Interior, with a party of two ladies and a gentleman; the former of whom are engaged at cards. One of the ladies, who is dressed in a blue petticoat, is seated on the left, with a gentleman at her side, apparently directing her in the game; her

adversary is seated on the right, with her back to the spectator. The figures are seen to the knees.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—C.

Collection of M. Van Loone, Amsterdam, 1827.

A picture corresponding with the preceding description, was formerly in the collection of M. Julienne, and is mentioned by Descamps in *La Vie des Peintres.*

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59. The Interior of a Handsome Apartment. A lady, habited in a rich white satin robe, is standing in front, with her back to the spectator, occupied reading a letter; while a page stands near her, apparently waiting her commands. The composition of this picture forms a part of one by the same master, known by the print as *L'Instruction Maternelle.* Engraved by Willé.

1 *ft.* 10½ *in.* by 1 *ft.* 5½ *in.*—C.

Collection of M. Muller, . *Amst.* 1827. . 1200 *flo.* 108*l.*

Bought by M. Nieuwenhuys.

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60. A Young Lady, dressed in a red corset, a gray skirt, and a black silk kerchief, seated in a chair, covered with scarlet cloth, playing on a theorbe; a table, covered with a Turkey carpet, on which lies an open music book, is placed before her; and a young gentleman stands uncovered on her right. The figures are seen to the knees.

11 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Muller, . *Amst.* 1827. . 810 *flo.* 72*l.*

Now in the possession of the Writer.

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61. A Lady at her Toilet. The interior of a handsome apartment, with a large projecting chimney on the right, and a table, covered with a rich Turkey carpet, near it; in front of the table stands a lady, elegantly attired in a bright blue *négligé*, a striped silk scarf, and a white satin skirt embroidered with gold: she is in the act of putting a ring on her finger; and at the same time her maid is engaged attaching her scarf behind. A page, dressed in the tasteful costume of the period,

stands at the side of the table, with a gold basin and ewer in his hands; behind the lady is a little dog jumping up in a chair. A looking-glass, in a richly-ornamented frame, and a candlestick with two branches, are on the table. A beautiful work of the master. Engraved in the Musée Français.

2 *ft.* 6 *in.* by 2 *ft.*—C.

Purlined from the Louvre in 1815.

Now in the collection of M. Wilmens, Franckfort.

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62. *La Gazetière Hollandoise.* A young woman, represented in a profile view, with her hair neatly braided, and habited in a plain dress, seated at a table with a newspaper in her hand, which she appears to have ceased reading, for the purpose of speaking to some one: a cushion and a cloth lie on the table. Engraved by Willé, under the above title, from a picture then in the collection of the Count de Boulbon.

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63. Three Peasants quarelling and fighting in a room. Engraved by Suyderhoef.

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64. A Young Lady, wearing a hat and feathers, seated at the side of a table, upon which she leans her arm. Engraved by H. Barry.

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65. A Man Filling his Pipe, and looking earnestly at a young woman, who is pouring him out a glass of liquor. Engraved by Van Somer.

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66. *La Soucieuse Hollandoise.* A lady, represented in a front view, seated at a table, on which she leans, holding a single rose in one hand, and a bunch of roses in the other; a casket, a candlestick, and some jewels, are on the table, in front of which stands a chair, with a mantle thrown across its back.

Described from a print, engraved by R. Gallard, under the above title.

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67. A Portrait of a Gentleman, habited in a suit of black, represented standing in his library. He appears to have

just risen from his studies: a table, covered with a red velvet cloth, on which is a desk with an open book lying on it, is at his side, and a chair stands behind him.

2 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C.

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68. The Companion. A portrait of a fair young lady, habited in a black silk gown and white satin petticoat, embroidered with gold, a kerchief of point lace covers her neck and shoulders, which is attached in front with a brooch of diamonds; her fine oval face is seen in nearly a front view, with her hair in ringlets, decked with a diamond and a bunch of red ribands; her right hand holds a fan, and the left is slightly raising the skirt of her gown: she appears to have just risen from her toilet, which stands before her, and a red velvet chair is behind her. These excellent productions do honour to the talents of the artist as a portrait painter.

2 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of the Marquis of Bute, Luton.

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69. A Lady and Child. A lady, wearing a black lace hood and kerchief, a yellow silk jacket bordered with ermine, and a gray skirt, seated, paring an apple for a child, who stands by her. The child, wearing a hat and feathers, is looking with anxious impatience in its mother's face; a table, covered with a blue cloth, on which are a china bowl, containing fruit, and a silver candlestick, is placed before her, and a basket stands on the ground. This is an elegantly-composed and well-finished picture. Engraved in the Vienna Gallery.

1 *ft.* 2 *in.* by 1 *ft.*—C.

Now in the Belvidere Palace. Worth 200 *gs.*

A duplicate of the preceding, equally excellent, is in the collection of M. Boursault, Paris.

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70. The Lover's Present. The composition consists of four persons, the most distinguished of whom is a lady, dressed in a yellow jacket, a black kerchief, and a white satin skirt, seated

near the centre, receiving the attentions of a gentleman, who is bending on one knee before her, and offering her some present; at the same time a page, standing on the farther side, is pouring out a glass of wine, and a maid-servant is in waiting behind her, with a silver salver and ewer in her hands: a table, covered with a Turkey carpet, is placed near them.

2 *ft.* by 2 *ft.* 4 *in.*—C.

This capital work has suffered severely from injudicious cleaning, and rendered worse by bungling restoration.

Now in the collection of Prince Esterhazy, at Vienna.

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71. A Lady, attired in a white satin robe and a black kerchief, standing with her back to the spectator at a table, which is covered with a scarlet cloth; a bed, with hangings of a similar colour, is beyond it, and a stool, covered with red velvet, stands in front.

1 *ft.* 4½ *in.* by 11 *in.*—P.

Now in the Dresden Gallery. Worth 150 *gs.*

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72. A Young Lady, elegantly dressed in a white satin robe, bordered with gold lace, washing her hands in a silver salver, held by a maid-servant, who at the same time is pouring water from a silver ewer over them; a table, covered with a Turkey carpet, on which are a book, a looking-glass, and a silver box, is behind the lady, and a little spaniel sits by her side. This is an elaborate and beautiful work of the master.

1 *ft.* 10 *in.* by 1 *ft.* 6½ *in.*—P.

Now in the Dresden Gallery. Worth 450 *gs.*

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73. The Music Lesson. A young lady, habited in a blue velvet jacket bordered with ermine, and a red satin skirt, seated on the right, playing on a theorbe; her attention is directed to a gentleman who sits on the farther side of a covered table, on which he leans both hands, while listening to the music.

1 *ft.* 3½ *in.* by 1 *ft.* 1½ *in.*—P.

Now in the Dresden Gallery. Worth 300 *gs.*

74. *Le Coup Réfleché.* The subject is composed of two gentlemen and a lady; the latter person is seated with her back to the spectator, playing at cards with one of the gentlemen, who sits on the opposite side of a table, while the other gentleman stands by the lady, directing her in the game. The figures are seen to the knees.

Described from a print engraved by Lucas, under the above title.

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75. The Toilet. A young lady, of fair complexion, wearing a blue silk jacket bordered with white ermine, seated at her toilet arranging a lock of her hair; a female attendant, habited in black, stands behind her; a candlestick, a looking-glass, and a scarlet pincushion, are on the table, which is placed near a large projecting chimney. A good example.

1 *ft.* 2 *in.* by 10 *in.*—P.

Exhibited in the British Gallery in 1832.

Now in the possession of L. Crespigny, Esq.

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76. The Visitor. The interior of a handsome apartment, on the right of which are a gentleman and two ladies, seated at a table: the former is habited in the elegant costume of the period, and the latter are also suitably attired. Towards the opposite side stands a young lady, wearing a beautiful white satin dress; her back is towards the spectator, and her attention appears to be directed to a gentleman who is entering the room, with his hat in his hand, followed by a second person: various objects of furniture contribute to the picturesque effect of the scene.

2 *ft.* by 2 *ft.* 4 *in.*—C. (*about.*)

Now in private hands, at Amsterdam.

SCHOLARS AND IMITATORS

OF

GERARD TERBURG.

Constantia Terburg was a daughter of Gerard Terburg, under whose tuition she became an excellent copyist of his works; many of these copies, being afterwards retouched by his hand, have since passed for original works.

Roelof Koets was born at Zwol, in 1655, and became a disciple of Terburg, under whom he perfected himself in the elements of the art, and afterwards gained such extensive reputation as a portrait painter, that his time was wholly occupied in that pursuit.

Eglon Hendrik Vander Neer received his first instructions in the art from his father, and afterwards completed his studies under Van Loo. There is, however, little in his style to remind the connoisseur of either of those painters; but, on the contrary, his elegant productions, representing ladies attired in rich dresses (generally of white satin), occupied at their toilet, or otherwise engaged, can hardly fail to convince the observer, that the author of them had in view the works of Terburg: and such, indeed, is the exquisite beauty of Vander Neer's pictures, that they are little inferior in value to that master's. He was born at Amsterdam in 1643, and died in 1703.

Gerbrant Vanden Eeckhout. This eminent scholar of Rembrandt was so great an admirer of the works of Terburg, and particularly of those subjects representing Military Officers, engaged at Cards and Backgammon, that he frequently amused himself in imitating them. Many of this class are noticed in early catalogues of Dutch pictures, and several specimens of the kind have come under the Writer's notice; but, as in most instances they were marked with the artist's name, it is evident they were not painted with any motive of deception. These imitations may, in general, be recognised by a prevalence of brown tones, with more depth and effect, and much less delicacy of finishing and variety of tints, than is observable in the works of Terburg. Eeckhout was born at Amsterdam in 1621, and died in 1674.

ADDENDA

To the Catalogue of Pictures by Gerard Terburg.

No. 17, page 123, was sold in the collection of Chevalier Erard in 1832, for 2000 *fs.* 80*l.*; and was bought by Monsieur Henri, Expert du Musée, at Paris.

GASPAR NETSCHER.

Gaspar Netscher was born at Heidelburg in 1639: his father, who was a sculptor, after a train of misfortunes, occasioned by the horrors of a civil war, died, leaving his widow in great distress, with four young children; two of these perished by famine during the siege of a fortified place, in which they had taken refuge. Anxious to save the survivors (a girl, and her son Gaspar, then only two years of age), she had the courage and address to escape from the place, and after undergoing great fatigue, and many privations, arrived at Arnheim.

Her tale of distress appears to have excited the notice and sympathy of many persons in the city, and amongst them Doctor Tullekins, who was so pleased with the interesting figure of little Netscher, that he took him home, and adopted him as his son, with the intention of bringing him up to his own profession. With this view, he was instructed in Latin, and other branches of classical knowledge. The predilection of the youth for drawing, however, manifested itself very early; and every means used to subdue a propensity, which not only retarded his learning, but also threatened to frustrate the intentions of his benefactor, were without effect. His attachment to the art increased

with his years, and the worthy doctor, in compliance with the decided bent of his inclinations, placed him under the care of an artist named De Koster, whose abilities consisted exclusively in painting birds, and objects of still life. A short period of study in this school was sufficient to place Netscher on an equality with his master, as the imitation of inanimate objects was of easy attainment to him. On quitting De Koster, he became dependent on his own exertions for improvement and support; and for some time was compelled to work for picture dealers. Wearied, at length, by the small encouragement received from such patrons, and anxious to improve himself in his profession, he resolved to visit Italy. Accordingly, he embarked in a vessel bound for Bourdeaux; during his voyage, an acquaintance commenced between him and a person of the name of Godyn, a native of Liége, whose daughter he soon after married. This union put an end to his intended journey, and was the cause of his accompanying his father-in-law to Liége, with the intention of settling in that city. His residence there, however, was of short duration, as his tranquility was too often disturbed, on account of his Protestant principles; he therefore, as soon as the health of his wife would permit, returned to Holland, and settled at the Hague. Hitherto he had devoted himself to painting small pictures of fancy subjects; but these cost him so much time, that their sale barely sufficed to support his increasing family; he therefore turned his attention to portraiture, in which he was so eminently successful, that few persons of consequence visited the Hague without sitting to him.

Charles II., to whom the talents of Netscher were well known, was so desirous of his services, that he commissioned Mr. Temple, his *Chargé des Affaires* at the Hague, to invite him over to England. The tempting prospect of fame and fortune thus offered, would doubtless have been accepted, had the artist's health permitted; but his constitution, naturally delicate, had suffered so severely by an internal disease, and repeated attacks of the gout, that he was frequently confined to his bed. Even in this state he is said to have received his sitters, and painted their portraits. An augmentation of his maladies finally put an end to his life, on the 15th of January 1684, and at the early age of forty-one. He left a widow and nine children, for whom his talents and industry enabled him to make a comfortable provision to the amount of 83,000 florins, or about 7650*l.* So large a sum may reasonably create a doubt whether it was exclusively the produce of his profession.

Gaspar Netscher appears to have taken Metsu and Terburg for his models: he painted the same class of subjects, and, like them, gave an air of superiority and elegant refinement to his figures. The arrangement of his compositions, distribution of colours, and management of light and shade, prove him to have been a perfect master of the principles of his art. In examining the details of his works, the eye is charmed with the exquisite beauty of the pencilling, the lustrous brilliancy of the white satin dresses, and the extraordinary perfection in the representation of all the other objects which compose his pictures.

THE

WORKS

OF

GASPAR NETSCHER.

1. A Portrait of the Artist, when about forty-one years of age. He is represented as a portly man, dressed in the garb of a canon, having on a black coif, a close doublet, with a broad white collar, and a mantle, which he holds in front with the left hand; he appears to be standing at an arched window, on the sill of which he rests his right hand; his palette and pencils, with maulstick and knife, are on the sill, as is also a small figure of Antinous, above which is suspended a curtain: a bas-relief of boys decorates the under part of the sill. Engraved in the Orleans Gallery.

1 *ft.* 4½ *in.* by 1 *ft.* ½ *in.*—P.

Brought, with the whole of the Dutch and Flemish portion of the splendid collection of the Duke of Orleans, to England in 1798.

Now in the collection of John Fullerton, Esq.

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2. A Portrait of the Artist, when about thirty-five years of age. He is here represented as a man of delicate health and slender form, his dark hair falling on his shoulders; he has on a velvet doublet, with short sleeves, and a full mantle, which he holds in front with one hand, while the other is extended in an attitude denoting him to be speaking to some one. Engraved, anonymous.

Described from a print.

The dissimilarity of person represented in the former and the preceding picture, renders it highly improbable that they represent one

and the same artist, for it is generally admitted that he was a man of slender form, and delicate health; it is, therefore, much more probable that the latter picture is the correct likeness of him.

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3. The Death of Cleopatra. The beautiful Egyptian Queen is represented richly attired in a white satin robe, and her hair braided with pearls, seated, reclining her left arm on a splendid table, which is covered in part with a Turkey carpet; she is in the act of holding the reptile to her breast; her right hand is extended on her knee, and her fine formed countenance and eyes directed upwards. Upon a sculptured table, on the opposite side, is a silver dish, containing fruit, in which was concealed the envenomed asp; a female attendant, overcome with grief, is seen retiring from the apartment, covering her face with both hands. Engraved by Wille.

This picture is described by Descamps as being one of the finest works of the master.

Collection of the Count de Vence, 1750. . 1800 *fs.* 72*l.*

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4. The Duet. A lady, elegantly attired, seated, with a music paper in her hand, and two music books lying on a table before her. She appears to have been accompanying with her voice a guitar, played by another lady, who still holds the instrument, and they have just finished the duet, and are about to take some wine, which a servant is presenting them on a silver salver.

1 *ft.* 5 *in.* by 1 *ft.* 4 *in.*—P. (*arched.*)

Collection of M. Pielhon, . . . 1763. . 1320 *fs.* 53*l.*

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5. The Toilet. A lady, dressed in a corset, with yellow satin sleeves, and a white satin petticoat, embroidered with gold, seated at her toilet, which is covered with a Turkey carpet, whilst her maid dresses her hair; a servant, with a silver ewer and salver, is in waiting, and a dog is playfully bounding towards his mistress.

2 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. D'Aved, . . .	1766. .	1900 *fs.*	76*l.*
Holderness Collection, ...	1802.		61 *gs.*
Collection of Edward Coxe, Esq. .	1807.		55 *gs.*
Mr. Hill's Sale, ...	1811.		80 *gs.*

A picture, corresponding in description with the above, but of smaller dimensions, is in the collection of the Duke of Wellington. The same subject is engraved by J. Watson.

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6. Portraits of a Lady, a Gentleman, and a Child. The subject is composed with great taste and picturesque effect; it represents the lady, attired in a yellow velvet jacket and white satin skirt, holding an interesting child, who has some flowers in his lap, some of which he appears to be disposed to give to his father, who is seated by the side of a table, on which lies an open book.

1 *ft.* 7 *in.* by 1 *ft.* 4½ *in.*—C.

Collection, anonymous, ...	1773. .	1402 *fs.*	56*l.*
——— of the Prince de Conti,	1779. .	1030 *fs.*	41*l.*

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7. A Pair. One representing a boy, leaning upon the sill of a window, with a cage containing a bird, in one hand, and a glass in the other; a bonnet, decked with feathers, lies on the sill near him.

8 *in.* by 7 *in.*—P.

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8. The Companion. A young man, very richly habited, and wearing a turban on his head, standing at a window. Dated 1665. Engraved, in the Choiseul Gallery.

Collection of M. Julienne, . . .	1767. .	1702 *fs.*	68*l.*
Choiseul collection, ...	1772. .	3000 *fs.*	120*l.*

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9. Domestic Happiness. The subject represents a fond mother, seated, suckling an infant, while her eldest girl is busy making lace; another is caressing a cat; and a fourth lies asleep on a table.

1 *ft.* 9 *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Julienne, . . .	1767. .	3510 *fs.*	140*l.*

A 1670
G Netscher

10. The Card Party. A handsome [illegible] which are two ladies and gentlemen, disposed round [illegible] with a Persian carpet. One of the former, [illegible] in a rich tawny colour silk vest, stands in front [illegible] a little spaniel which is [illegible] scarlet embroidered [illegible] at the [illegible] cards, while a gentleman, who [illegible] behind [illegible] be advising her in the game. [illegible] the farther side of the table. [illegible] elegant production of art. [illegible] title of *Le Jeu de Papet*.

[illegible]

Collection of M. [illegible]	[illegible]	[illegible]	[illegible]
——— M. [illegible]	[illegible]	[illegible]	[illegible]
——— M. [illegible]	[illegible]	[illegible]	[illegible]

Now in the [illegible]

11. The [illegible] playing at [illegible]

[illegible]—P.

[illegible]	[illegible] 1733.	[illegible]	[illegible]

12. [illegible] The figures are [illegible] to the knees. [illegible]

[illegible] $1\frac{3}{4}$ in.—C.

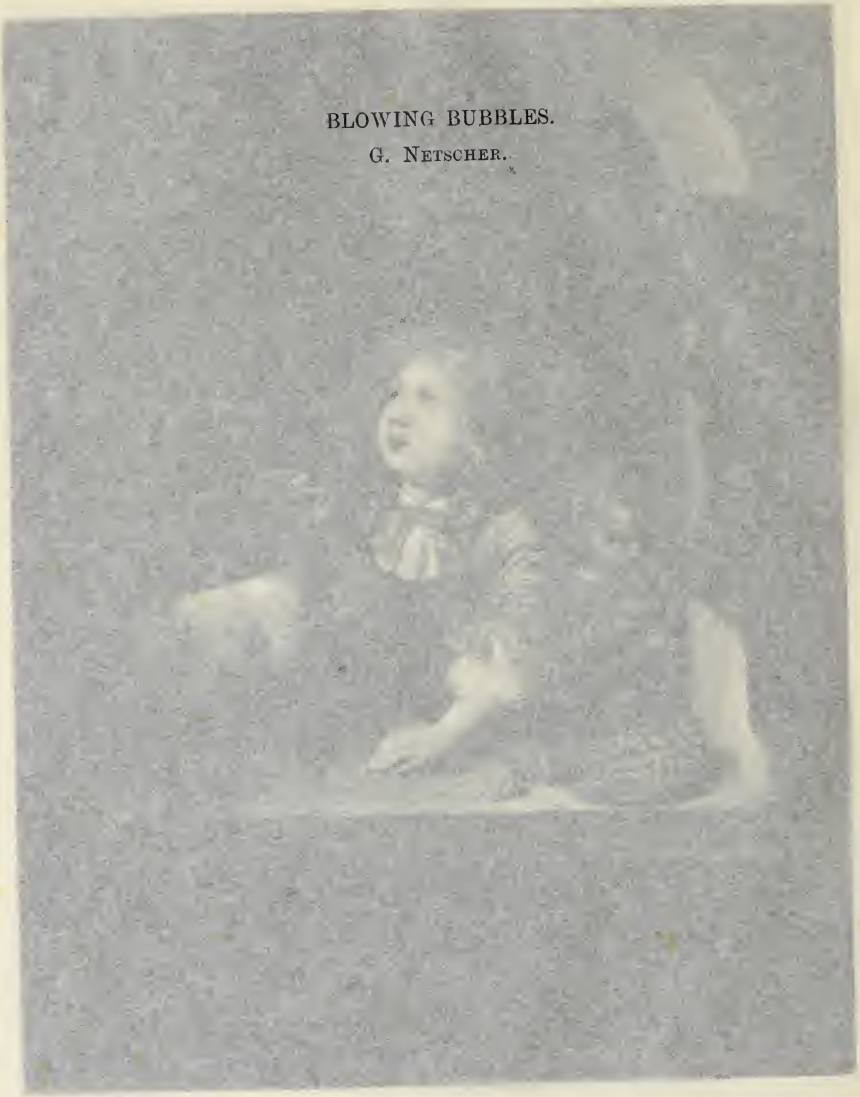
Collection of [illegible]	1767.	[illegible]	[illegible]
——— M. [illegible]	1801.		[illegible]

13. The Music Party. A lady playing [illegible] accompanied by a gentleman on the [illegible] lady and gentleman are [illegible] to the [illegible] and a chair form the accessories.

1 *ft.* 5 *in.* by 1 *ft.* 3 *in.* [illegible]

Collection of the Count Duberti.	[illegible]	[illegible]	[illegible]

14. Infantine Amusement. [illegible] richly dressed, standing at an arched [illegible] blowing bubbles, while the other [illegible]



BLOWING BUBBLES.

G. NETSCHER.

10. The Card Party. A handsome apartment, in which are two ladies and gentlemen, disposed round a table covered with a Persian carpet. One of the former, elegantly attired in a rich tawny-colour silk vest, stands in front, caressing a little spaniel, which is lying on a stool; the other lady, wearing a scarlet embroidered gown, is seated at the table, playing at cards, while a gentleman, who stands behind her, appears to be advising her in the game: the second gentleman sits on the farther side of the table. A highly-accomplished and elegant production of art. Engraved by Lepicie, under the title of *Le Jeu de Piquet.*

1 *ft.* 8 *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. Julienne, . . .	1767. .	828 *fs.*	33*l.*
——— M. Randon de Boisset,	1777. .	2800 *fs.*	112*l.*
——— M. Montribloud, . .	1784. .	2402 *fs.*	96*l.*

Now in the collection of Colonel Hugh Baillie.

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11. The Card Party. Young ladies playing at cards with a gentleman.

10½ *in.* by 8¼ *in.*—P.

Collection of M. Bout, . . *Hague*,	1733. .	650 *flo.*	58*l.*

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12. Vertumnus and Pomona. The figures are represented to the knees. Engraved.

1 *ft.* 5¼ *in.* by 1 *ft.* 1¾ *in.*—C.

Collection of M. Julienne, . . .	1767. .	201 *fs.*	8*l.*
——— M. Greffier Fagel, .	1801.		45 *gs.*

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13. The Music Party. A lady playing on the bass-viol, accompanied by a gentleman on the guitar, while another lady and gentleman are listening to them: a dog, a stool, and a chair form the accessories.

1 *ft.* 5 *in.* by 1 *ft.* 3 *in.*—C.

Collection of the Count Dubarri, .	1774. .	820 *fs.*	33*l.*

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14. Infantine Amusement. Two interesting children, richly dressed, standing at an arched window; one of them is blowing bubbles, while the other is trying to catch them

This exquisitely painted picture is signed and dated 1670. Engraved in the Poulain Gallery.

11 *in.* by 9 *in.*—P.

Collection of M. Bout, . .	*Amst.* 1733.	. .	205 *flo.*	18*l.*
——— M. Lormier,	*Hague*, 1763.	. .	310 *flo.*	28*l.*
——— M. Randon de Boisset,	1777.	. .	1598 *fs.*	64*l.*
——— M. de Poulain, . .	1780.	. .	3400 *fs.*	136*l.*
——— M. de Calonne, . .	1788.	. .	1667 *fs.*	67*l.*
——— M. Le Brun, . . .	1791.	. .	1660 *fs.*	66*l.*
——— Madame Catalan, .	1816.	. .	3810 *fs.*	152*l.*

Now in the collection of the Duchess de Berri.

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15. The Same Subject. A boy, habited in a picturesque costume, amusing himself blowing bubbles, while his sister is endeavouring to catch them in her hat. They are represented standing at a table, on which is a pot with a tulip in it, and are seen at an arched window, the under part of which is adorned with a bas-relief of children.

9¼ *in.* by 7 *in.*—P.

Collection of M. Randon de Boisset,	1777.	. .	1600 *fs.*	64*l.*

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16. The Same Subject. A beautiful little boy, with long curling hair, having on a cap decked with blue and orange-coloured feathers, and habited in a dress of corresponding richness, leaning on the sill of an arched window, blowing bubbles. This exquisite *bijou* of art is unique for its tasteful drawing, purity of colour, and exquisite finishing. Noticed by Descamps, and then in the collection of the Marquis de Voyer. Engraved by Wille, under the title of *Le Petit Physicien.*

4¾ *in.* by 3¼ *in.*—P. (*arched.*)

Collection of Mademoiselle Clarion,	1765.	. .	1201 *fs.*	48*l.*
——— M. Randon de Boisset,	1777.	. .	1800 *fs.*	72*l.*
——— M. Destouches, . .	1794.	. .	1803 *fs.*	72*l.*
——— M. Martin, . . .	1806.	. .	1200 *fs.*	48*l.*
——— M. Le Rouge, . .	1818.	. .	3310 *fs.*	132*l.*
——— G. W. Taylor, Esq. .	1832.	. .	. . .	150 *gs.*

Now in the collection of Alexander Baring, Esq.

17. The Same Subject. In this picture, the boy is represented standing on the farther side of a dwarf wall, blowing bubbles in a shell, while the girl stands in front holding a cap, decked with feathers, in her hand. A pot of flowers is on the wall. Engraved by Mouws.

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18. *La Tricoteuse.* A pretty young woman, dressed in a blue bodice, a tawny-yellow satin skirt, a white apron, and a black cap, seated at an arched window, knitting. A table, covered with a Turkey carpet, stands before her, on which is a basket, containing balls of worsted. This is an elegant and highly-studied production. Engraved by Wille, under the above title.

$11\frac{1}{2}$ *in.* by $8\frac{3}{4}$ *in.*—P.

This picture is mentioned by Descamps, and was then in the collection of M. Lempereur.

Collection of the Count de Merle, 1783. . 1250 *fs.* 50*l.*
——— George Morant, Esq. 1832. . . . . 105 *gs.*

In the sale of the collection of the latter gentleman, it was improperly ascribed to F. Mieris.

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19. The Sempstress. A young woman, seated, with a cushion on her lap, occupied at needlework; her dress consists of a drab-colour velvet jacket bordered with ermine, a blue skirt, and a lace cap. A table, covered with a Persian carpet, on which are two books, is placed near her, and a basket is by her side. Painted with great delicacy.

$8\frac{3}{4}$ *in.* by $7\frac{1}{4}$ *in.*

Collection of George Morant, Esq., 1832. . . . . 93 *gs.*

The above two pictures were sold, the first under the name of Terburg, and the latter of Metsu, in the collection of the Prince de Conti, in 1777, for 2770 *fs.*, 111*l.*

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20. The Juvenile Artists. A group of children, amusing themselves by lamp-light. One of them is drawing after a

plaster figure, while a second is leaning over a table, with a folio in his hand, and a third appears to be speaking to them.

5 *in.* by 7 *in.*—P.

Collection of the Prince de Conti, . 1779. . 900 *fs.* 36*l.*

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21. The Lace Maker. A pretty young woman, dressed in a red corset and a green petticoat, seated, in a profile view, making lace. The figure, which is seen to the knees, is opposed to the white walls of the room. Signed, and dated 1662.

1 *ft.* 1 *in.* by 11 *in.*—C.

Collection of M. J. Pompe Van Menderwoort, 1780. 700 *flo.* 63*l.*
——— M. Van Leyden, *Paris*, 1804. . 7000 *fs.* 280*l.*
——— Anonymous, . . 1807. (Mr. Christie's) 190 *gs.*
Exhibited in the British Gallery in 1818.
Now in the collection of the Marquis of Hertford.

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22. A Young Lady, of a pleasing countenance, dressed in a yellow jacket bordered with ermine, and a white satin petticoat, seated, in the act of raising her hand to her face. A spinning wheel stands by her side. The figure is seen to the knees.

8½ *in.* by 6½ *in.*—P. (*arched top.*)

Collection of M. Blondel de Gagny, 1773. . 2100 *fs.* 84*l.*
——— Prince Galitsin, . . 1825. . 3310 *fs.* 132*l.*
Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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23. *La Limonadière.* A young woman, wearing a crimson velvet jacket trimmed with ermine, and a white satin petticoat, seated with a basket of lemons in her lap, some of which she is giving to an elderly woman, who stands before her, dressed in black. A table, covered with a green carpet, upon which are a candlestick and a glass, is on the left of the apartment.

1 *ft.* 2 *in.* by 1 *ft.* 1 *in.*—P.

Collection of the Countess de Vaudreuil, 1784. 4600 *fs.* 184*l.*
——— Edward Coxe, Esq. 1807. . . . . 50*l.*
——— Count de Pourtales, 1826. . . . . 136 *gs.*

24. Maternal Affection. A lady, wearing a red petticoat trimmed with silver lace, seated in front of a chimney, suckling an infant; at the same time a maid-servant is arranging the cradle to receive the babe.

2 *ft.* 2 *in.* by 1 *ft.* 11 *in.*—C.

Collection of the Countess de Vaudreuil, 1784, . 1202 *fs.* 48*l.*

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25. Music and Company. The interior of a handsome apartment, in which are two gentlemen and two ladies. One of the former, habited in black, and holding his hat in his hand, is entering the room, preceded by his dog, while one of the ladies, who is attired in a red jacket, and a white satin petticoat, is advancing to meet him; the other lady is seated at a table, playing on a guitar, and the second gentleman is farther in the room, observing the person who has just entered. A chair, covered with green velvet, stands on the foreground.

2 *ft.* 2 *in.* by 2 *ft.* 6 *in.*

Collection of M. Proley, . . . 1787. . 13,501 *fs.* 540*l.*

A picture corresponding with the preceding description, and perhaps the same, was sold under the name of *Eglon Vander Neer*, in the collection of M. Le Bœuf, in 1782, for 2101 *fs.*, 84*l.*

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26. A Domestic Scene. An interesting woman (apparently a nurse), seated, with a child in her arms, which appears to have just quitted the breast, to take a sweetmeat, which the mother, who stands by, habited in a red dress, is offering it. A cradle is placed in front.

1 *ft.* 1 *in.* by 11 *in.*—P.

Collection of Chevalier Lambert, . 1787. . 2051 *fs.* 82*l.*

This picture is noticed by Descamps; it was then in the possession of Van Brienen; and subsequently in the collection of the Prince de Conti, and M. Lempereur, and was then ascribed to Metsu.—*See* page 87.

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27. A Portrait of a Youth, habited in a Polish dress, and having on a hat decked with feathers; he is represented

standing, and in the act of drawing a sword. Engraved in the Le Brun Gallery, from a picture in the cabinet of M. de Gagny.

10 *in.* by 7 *in.*—P.

Collection of Chevalier Lambert, . 1787. . 700 *fs.* 28*l.*

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28. The Fortune-Teller. A young lady, dressed in a *négligé*, and a white satin petticoat, having her fortune told by an old gipsy. The subject is introduced on the foreground of a landscape.

10½ *in.* by 8½ *in.*—P.

Collection of the Duc de Praslin, . 1793. . 1553 *fs.* 63*l.*

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29. Blowing Bubbles. A lady, elegantly dressed, leaning her left arm on a pedestal, and observing with maternal pleasure her child blowing bubbles.

2 *ft.* 2½ *in.* by 1 *ft.* 9½ *in.*—C.

Collection of M. Julliot, ... 7000 *fs.* 280*l.*

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30. The Female Artist. A young lady, wearing a mantle embroidered with gold, and having a wreath of laurels on her head, seated, leaning on a table, on which are a palette, and a group of figures in sculpture.

Collection of M. Destouches, . . 1794. . 550 *fs.* 22*l.*

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31. The Fortune-Teller. A young cavalier, wearing a buff jerkin with embroidered sleeves, and a cuirass, seated on a bank, near some trees, having his fortune told by a young female, whose elegant attire but ill accords with her profession. She is accompanied by an elderly woman, who stands by her side; and while they are thus attracting the youth's attention, a young urchin is picking his pocket. Engraved by Halbou, in the Orleans Gallery.

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—C.

Collection of William Wilkins, Esq., 1829.

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32. Sarah presenting Hagar to Abraham. The patriarch, dressed in a silk robe, and a cap on his head, is seated by the

side of a bed, his attention is being directed towards the maid, who stands before him with her hand on her bosom. She is accompanied by her mistress, who has one hand on her shoulder, and the other extended, as if she were in the act of addressing Abraham. A table, covered with a rich carpet, on which are a silver vase and ewer, is placed at the side. Engraved by Halbou, in the Orleans Gallery.

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—C.

Imported to England in 1798.

Collection of William Wilkins, Esq., R.A.

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33. A Naked Female, lying asleep on a handsome couch, with her back to the spectator. A silver vase and ewer stand on an antique stool, by the bedside, and a silk robe lies on the ground, near it. Engraved by C. Goucher, in the Orleans Gallery.

2 *ft.* 2½ *in.* by 1 *ft.* 9 *in.*—C.

Imported to England in 1798.

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34. Nymphs Adorning with Flowers the Statue of Venus and Cupid. Three beautiful females, loosely clad, assembled at the base of the statue of the goddess; one of them, bending on her knees, is attaching a wreath of flowers to the pedestal, and the other two are prepared to follow her example. The subject is introduced in the foreground of a woody landscape, in a distant part of which is seen a satyr caressing a nymph Engraved in the Orleans Gallery, by Le Mire.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—C.

Imported to England in 1798.

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35. Maternal Instruction. This interesting subject represents the mother of a family teaching a child its letters. She is seated, leaning her arm on a covered table, and pointing to the letters of a primer, to which the attention of her eldest girl, who stands by her, is closely directed. At the same time, a younger child is kneeling by the side of a chair, playing with

a little dog. The richness of the dresses, together with the furniture and decorations of the apartment, denote the persons to be of superior rank. It would be difficult to adduce a more beautiful example of exquisite painting, delightful expression and agreeable effect, than is exhibited in this picture. Engraved by De Launay, in the Orleans Gallery.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—P.

Imported to England in 1798, and at that time valued at 200 *gs.*

Exhibited in the British Gallery in 1826.

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

The preceding picture was sold in the collection of M. Adrian Bout, at the Hague, in 1733, for 500 *flo.*, 45*l.*

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36. The Bird's Nest. Two young boys, kneeling at the side of a bank, amusing themselves with an unfledged bird. A velvet cap, decked with feathers, lies on the bank. A hilly landscape forms the background. Engraved by Romanet, in the Orleans Gallery.

10 *in.* by 7½ *in.*—P.

Imported to England in 1798, and at that time valued at 200 *gs.*

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37. The Toilet. A young lady, of fair complexion, attired in a tawny-yellow silk robe, and a white satin skirt, her neck and ears decked with pearls, standing before her toilet, and significantly pointing to her favourite monitor (the looking-glass), which is placed on a table covered with a rich Turkey carpet. A brilliantly-coloured and exquisite production.

1 *ft.* 2 *in.* by 11¼ *in.*—P.

This picture was consigned to the Writer for sale, in 1818, at the price of 150 *gs.*; it was sold by Mr. Nieuwenhuys to the Honourable G. J. Vernon; at the sale of whose collection, in 1831, it was bought by the Writer, for 47 *gs.*

Now in the possession of John Davison, Esq.

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38. Courtship. The interior of a room, in which are a lady, a cavalier, and a page. The lady appears to be indirectly expressing her sentiments to her lover, through the medium

of a nosegay, whilst the youth in attendance is amusing himself with blowing bubbles. A spaniel dog is in front.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—C. (*about.*)

Collection of M. Le Brun, . . . 1773. . 2100 *fs.* 84*l.*
——— R. Bernal, Esq. . . . 1824. . . . 135 *gs.*

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39. A Lady and Gentleman, and two Children. The former, elegantly attired in white satin, is seated, holding one of the children on a pedestal, near a vase containing flowers. The second child, dressed in a yellow frock, stands by her side. The gentleman also, richly habited in the elegant costume of the period, stands near them, with a riding whip in his hand.

1 *ft.* 8 *in.* by 2 *ft.*—C.

This exquisite performance was formerly in the collection of Lord Radstock.

Collection of Mr. Emmerson, . . 1829. . . . . 52 *gs.*
Well worth 100 *gs.*

Exhibited in the British Gallery in 1831.

Now in the collection of John Slater, Esq.

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40. The Letter. A candle-light subject. A young lady, dressed in a *négligé* bordered with fur, seated at the side of a table, looking round with anxious emotion towards a female servant, who is presenting her a letter. A lighted candle and a silver vessel are on the table. Engraved in the Musée Français, by Deguevelliers.

10½ *in.* by 9 *in.*—P.

Claimed by the Allies, and removed from the Louvre in 1815.

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41. A Young Man, seated in a chair, with his arm thrown over the back, and a glass of wine in his hand. His attention appears to be excited by something behind him, at which he is looking round. A tankard stands on the table, and a boy is in the background. Engraved in the Musée Français, by Mugeot.

9 *in.* by 7 *in.*—P.

Claimed by the Allies, and removed from the Louvre in 1815.

42. A Music Party. A young lady, elegantly attired, playing on a violoncello, and a gentleman, standing by her side, holding a music paper for her, while a boy, carrying a violin, is approaching them. A chair and other suitable objects complete the composition. Engraved in the Musée Français, by Heina.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*

Valued by the Experts du Musée, 1816. . 6000 *fs.* 240*l.*
Now in the Louvre.

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43. A Music Party, consisting of two ladies and a gentleman, the nearest of whom to the front is a young lady, dressed in white satin, seated, with a music paper in her hand; the other lady stands behind her, leaning on the back of the chair. The gentleman has a lute, and is seated on the farther side of a covered table. Engraved in the Musée Français, by Heina and Battheuser.

1 *ft.* 5¼ *in.* by 1 *ft.* 1¼ *in.*

Valued by the Experts du Musée, 1816. . 6000 *fs.* 240*l.*
Now in the Louvre.

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44. The Duet. A company, of two young ladies and a gentleman. The latter of whom is seated on the right, playing a lute, while one of the former, dressed in white satin, stands before him, accompanying the music with her voice; the other lady is seated on the farther side of a covered table, on which she leans, listening to the music. Engraved in the Musée Français, by Audouin.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*

Claimed by the Allies, and removed from the Louure in 1815.

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45. The Fortune-Teller. The subject is composed of a young lady, elegantly attired in white satin, seated on the left, holding a jug and glass in her hands, and looking attentively at an elderly woman, who stands before her, and is apparently disclosing her destiny, to which the former gives expression by the action of her hands; while a gentleman, sitting by the side of the lady, is watching with lively emotion the effect of her

predictions, and at the same time holds up a piece of money as a bribe, to procure a favourable conclusion. A beautiful and precious example of the master.

1 *ft.* 3½ *in.* by 1 *ft.* ¾ *in.*—P.

Valued by the Proprietor at 300*l.*

Now in the collection of D. W. Acraman, Esq., Bristol.

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46. A Portrait of a Beautiful Child (perhaps the Princess Mary), represented in nearly a front view, with light hair, disposed in ringlets She is elegantly dressed in white satin, seated on a table, with a bunch of grapes in her lap, and at the same time is extending her hand to take some more from a female attendant, who stands behind her, holding a dish containing peaches and grapes.

This exquisitely-painted picture was sold in a collection in Paris, for 5000 *fs.*, 200*l.* And again, in the collection of Lord Radstock, in 1827, for 70 *gs.*

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47. A Music Party, composed of two ladies and a gentleman; one of the former, wearing a white satin skirt, is seated, singing from a music-paper, and beating time with her hand; the other lady is seated opposite to her, leaning on a table, in an attitude of attention, and the gentleman stands beyond them, accompanying the former on the guitar. A china jug, placed on a waiter, is on the table. Engraved by Delettre, 1770, from a picture, then in possession of Charles Rogers, Esq.

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48. A Lady and a Gentleman, elegantly dressed, in the costume of the period, standing at an arched window; the former holding a child, which is seated on the sill, with a peach in its hand. This picture is said to represent portraits of the painter, and his wife and child. Dated 1665. Engraved by David.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Shoenborn, . . 1738. . 720 *flo.* 65*l.*

——— M. Van. Slingelandt.

Now in the Musée, at the Hague.

49. A Young Lady, attired in white satin, and her head adorned with plumes of feathers, standing at an arched window, feeding a parrot, which is perched on a cage at the side; and at the same time a gentleman, habited in a dark dress, is giving a walnut to a monkey, which is crouched on the sill. Painted with exquisite purity of colour, and elaborate finishing.

1 *ft.* 2 *in.* by 11¼ *in.*—Cop.

Descamps notices this picture, which was at that time in the collection of M. Bischop, 1760.

Now in the collection of Henry Philip Hope, Esq.

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50. A Young Lady and a Gentleman, said to be portraits of the Duchess of Mazarin and St. Everemond. The former, very richly dressed, is seated, leaning on a pedestal, and having one hand placed on her bosom, while the latter, suitably habited, stands by her, apparently speaking. Engraved by Rhodes.

1 *ft.* 6½ *in.* by 1 *ft.* 3¼ *in.*—P.

Now in the Bridgewater collection of Lord F. L. Gower.

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51. A Lady, a Gentleman, and a Page. The gentleman is seated on the right, leaning on a table, which is covered with a Turkey carpet, holding a paper in his hand, which he appears to have just ceased reading, and is looking towards the lady, who is washing her hands in a silver ewer, held by the page. Engraved by Rhodes.

1 *ft.* 6¼ *in.* by 1 *ft.* 4 *in.*—P.

Now in the Bridgewater collection of Lord F. L. Gower.

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52. Bathsheba receiving from an Elderly Female a Letter, which a youth, who stands behind a table, appears to have brought, and with it a casket of jewels, which he holds, ready for her acceptance. This very exquisite picture is dated 1667.

1 *ft.* 3½ *in.* by 1 *ft.* 8 *in.*—P.

Now in the Munich Gallery.

53. The Favourite Parrot. A young lady, elegantly dressed, standing at an arched window, caressing a gray parrot, which she holds on her hand; at the same time a youth is approaching, with a plate of cherries: the bird's cage stands on the sill in front.

1 *ft.* 4½ *in.* by 1 *ft.* 1¾ *in.*—P.

Now in the Munich Gallery.

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54. A Young Lady, wearing a lace cap, and a dark green satin jacket bordered with ermine, seated at a table, examining, by the light of a candle, a watch: a casket and an inkstand are on the table.

8½ *in.* by 7 *in.*—P.

This exquisitely-wrought picture was formerly in the collection of the Marquis de Voyer.

Now in the Florence Gallery. Worth 100 *gs.*

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55. A Lady, a Gentleman, and two Children. The former, habited in a rich yellow silk gown, is seated on the ground, with a sprig of wild flowers in her hand; the gentleman, dressed in a deep red mantle, stands by her side; and before them is a beautiful boy, leading a lamb: the other child is seated at her feet.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—C.

Now in the Florence Gallery. Worth 300 *gs.*

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56. A Young Lady, attired in a white satin robe, seated at the side of a fountain, playing on a guitar, while her companion, a young female, is approaching with a basket of fruit: a woody landscape, adorned with statues, forms the background. An elegant and highly-finished picture. Dated 1668. Engraved by Masquitier.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

Now in the Florence Gallery. Worth 150*l.*

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57. Young Females paying their Devotions at the Shrine of Venus. One of them, attired in a white satin robe, and a

yellow scarf, is prostrate, with her hands crossed on her bosom, and looking earnestly up to the statue of the goddess; a second female, habited in a red dress, is approaching with a basket, containing an offering of a couple of doves: the background represents a woody sylvan scene, and a satyr appears among the trees. A spirited and delightfully painted picture. The same subject occurs in page 155.

1 *ft.* 5½ *in.* by 1 *ft.* 2½ *in.*—P.

Now in the Florence Gallery. Worth 200 *gs.*

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58. A Young Woman at a Window, scouring a copper pot. A pan, containing sand, and a birch broom, are on the sill; and a pump is in the background.

11½ *in.* by 9½ *in.*

Now in the Florence Gallery. Worth 80 *gs.*

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59. A Music Party, composed of two young ladies and two gentlemen. One of the former, elegantly attired in white satin, is seated in the middle and front, holding a music book in her hands; the other lady stands on her right, with a little dog in her arms; and the two gentlemen are seated on the farther side of a covered table, the nearest of them playing on a guitar, the case of which lies on the floor in front. This superlative example of the master is admirably executed, in lithography.

1 *ft.* 6¾ *in.* by 1 *ft.* 5 *in.*—P.

Now in the Munich Gallery. Worth 400 *gs.*

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60. A Boy blowing Bubbles. A candle-light scene.

5¾ *in.* by 5 *in.*—Cop.

Now in the Munich Gallery.

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61. The Young Piper. A boy, wearing a cap decked with feathers, seated at the side of a table, on which he leans, playing on a pipe. The subject is illumined by a lamp, which stands by him.

6 *in.* by 5 *in.*—Cop.

Now in the Munich Gallery.

62. A Music Party. The interior of a handsome apartment, in which are two ladies and a gentleman: one of the former, attired in a white satin corset, and a peach-colour skirt of the same material, is standing at a pianoforte, playing an air; the other lady, dressed in a blue satin robe, sits behind her, listening to the music; while the gentleman, who is seated in front, with a music book in his hand, is apparently preparing to accompany the air with his voice: he is richly habited in black velvet embroidered with gold lace. A table, covered with a Turkey carpet, stands on the right, and on the farther side of it is a servant, with a glass of wine on a salver. Signed, and dated 1666. An elegant and exquisitely-painted picture.

2 *ft.* 1½ *in.* by 1 *ft.* 7½ *in.*—P.

Now in the Dresden Gallery. Worth 500 *gs.*

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63. Portraits of the Artist and his Wife, represented at an arched window, performing a duet. The lady, dressed in a white satin jacket, her hair adorned with plumes of feathers, stands on the right, singing from a sheet of music, which she holds; the gentleman, wearing a scarlet mantle, is on the opposite side, playing on a guitar. Signed, and dated 1657. Engraved by E. G. Kriger.

1 *ft.* 6½ *in.* by 1 *ft.* 2½ *in.*—P.

Now in the Dresden Gallery. Worth 200 *gs.*

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64. The Water Doctor. A young lady, attired in a bright brown satin jacket bordered with ermine, and a white satin skirt, sitting in an arm-chair, awaiting, with anxiety, the opinion of her medical attendant, who stands by her side feeling her pulse, and at the same time examining with attention an urinal. A table, covered with a Turkey carpet, is placed on the right; and a servant, arranging a bed, is seen in the background. An excellent production.

11½ *in.* by 9½ *in.*—Cop.

Now in the Dresden Gallery. Worth 160 *gs.*

A copy of the preceding picture was exhibited in His Majesty's collection in 1826, under the name of G. Dow.

65. A Gentleman showing a Gold Medal to two Ladies: one of the latter, habited in white satin, is seated; and the other, dressed in a kind of velvet mantle lined with fur, is standing.

1 *ft.* 2 *in.* by 1 *ft.* ½ *in.*—P.

Mentioned by Descamps, in *La Vie des Peintres*, Vol. III.

Collection of M. Lormier, . . . 1763. . 1600 *flo.* 144*l.*

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66. A Naked Nymph surprised whilst sleeping, by a Satyr.

Mentioned by Descamps, in *La Vie des Peintres*, Vol. III.

Collection of M. Lormier.

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67. The Toilet. A young lady, attired in a crimson velvet jacket and yellow satin skirt, seated, caressing a pet dog in her lap, while her maid-servant dresses her hair; a table, covered with a carpet, is placed on her right, and on the opposite side is a beautiful chair, of an antique form, with a rich satin mantle lying on it: a page is seen in the background, with a ewer in his hand. A work of the most precious quality.

1 *ft.* 6½ *in.* by 1 *ft.* 2½ *in.*—P.

Now in the Dresden Gallery. Worth 250 *gs.*

A duplicate of the preceding picture, but of very inferior quality, was sold in the collection of M. La Perrier, *Paris*, 1817, 901 *fs.* 36*l.*; and a third picture is in the collection of the Duke of Wellington.

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68. A Portrait of the Artist when twenty-five years of age. He is represented sitting at a table, leaning his head pensively on his left hand, and holding a pen in the other, considering the subject of a letter which he appears to be about to write. Signed, and dated 1664. An elaborately-finished picture.

10 *in.* by 7¾ *in.*—P.

Now in the Dresden Gallery. Worth 120 *gs.*

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69. A Shepherd and a Shepherdess, in a landscape. Engraved by Verkolie.

Mentioned by Descamps, in *La Vie des Peintres.*

Now in the collection of the Elector Palatine.

70. The Doctor. The interior of a room, in the middle of which is seated a doctor, resting one arm upon a table, on which are a skull and some books, and holding up an urinal to the light, which a woman, who stands at the side, appears to have brought him: two men are seen in the back part of the room, sitting by the side of a chimney. Engraved by Folkema. Dated 1763.

1 *ft.* 4½ *in.* by 1 *ft.* 2½ *in.*

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71. A Lady, dressed in a *négligé* bordered with ermine, seated near a table tuning a lute; on the farther side of the table (which is in part covered with a Turkey carpet) is a boy, amusing himself in giving a little dog a lump of sugar. Engraved by Villain.

1 *ft.* 3 *in.* by 1 *ft.*

Now in the Florence Gallery.

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72. Portraits of the Children of the Artist. Engraved by Ch. G. Geyser, from a picture at that time in the cabinet of M. de Richter.

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73. Diana and Endymion. Engraved by N. Verkolie.

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74. Bacchus and Ariadne. Engraved by the same.

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75. A Portrait of Mary, Queen Consort of William III. Engraved by Houbraken.

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76. Portrait of John de Witt. His fine oval countenance and Roman nose are represented in nearly a front view, and his thick bushy hair falls on his shoulders; his dress is composed of a figured robe, relieved by a plain pendent white collar and tassels; one hand is placed in front, and the other rests on a stone pedestal at the side. Engraved by Houbraken, and by H. Bary.

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77. Portrait of Cornelius de Witt, when a young man, represented in a three-quarter view; having long hair, falling

on his shoulders; he is enveloped in a mantle, relieved by a rich lace cravat. Engraved in mezzotinto, by W. Baillie.

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78. The Knife Grinder. A man, dressed in a brown coat and a slouched hat, occupied grinding a knife on a wheel; a boy stands at the side of the machine, trying the edge of his knife on his nail; and a dog is behind the grinder. This picture is painted in a free spirited manner, but is a little too brown to be pleasing. Dated 1662.

1 *ft.* 5 *in.* by 1 *ft.* 1½ *in.*—P.

Taken from the Louvre in 1815, and restored to the Royal Palace, Turin. Worth 100 *gs.*

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79. Maternal Occupation. A lady, of a fair complexion and light hair, elegantly attired in a dark blue satin jacket bordered with ermine, and a peach-colour satin skirt, seated, combing a boy's hair; the interesting little fellow is kneeling at her side. A second child stands near a table, which is covered with a Turkey carpet, making wry faces in a looking-glass; a silver box, a cup, and a plate, are on the table. A maid, with a silver ewer and salver, is advancing from a door at the side; a stool, covered with red velvet, on which lies a cap and feathers, is in front; and a cat is behind the lady's chair. This is an exquisitely-painted picture.

1 *ft.* 6 *in.* by 1 *ft.* 2¾ *in.*—C. Worth 400 *gs.*

Now in the Musée at Amsterdam.

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80. A Young Lady, richly attired, and holding a bunch of roses in her hand, seated on a bank, near a fountain, enjoying the breeze of a fine evening. Engraved by Anselez, from a picture at that time in the collection of the Duc de la Vallière. Dated 1776.

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81. A Masquerade. The interior of a handsome apartment, with a company of ladies and gentlemen acting in masquerade.

1 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—C. (*about.*)

Collection of Van Bennengen, *Amst.* 1716. . 980 *flo.* 79*l.*

SCHOLARS AND IMITATORS

OF

GASPAR NETSCHER.

THEODORE NETSCHER was the eldest son and disciple of Gaspar Netscher, of whose style and manner he was a close and successful imitator. He distinguished himself chiefly by portraiture in small, giving such agreeable likenesses of his sitters, that his time was wholly occupied in this branch. After extensive practice, both in London and Paris, he retired to his own country, to enjoy the fruits of his industry, and died at the advanced age of seventy-one, in the year 1732.

CONSTANTINE NETSCHER, like the preceding, had the advantage of his father's instruction in the art; but, by the death of his parent, when little more than fourteen years of age, he was deprived of this resource, and his future advancement was derived from his own application, in diligently copying and imitating his father's works, and this he attained to great perfection. He was born in 1670, and died in 1722.

It should be observed, in reference to the pictures of these two brothers, that they are, in every respect, greatly inferior to those by their father, having neither the delicacy of finishing, the sweetness and harmony of colouring, nor the fascinating illusion, which give such interest and value to his works.

The number of imitators of the three preceding artists, noticed by the Writer, may appear very limited; but it must not be supposed that there were no others that attempted their style and manner, and occasionally copied their works, for there were many that did so, and, in some instances, most successfully. All that he intends to convey by such notices is, that the greater portion of those painters, referred to under the head of Scholars and Imitators, made it their object to follow, as nearly as they could, the characteristics and colouring peculiar to their prototype.

A long list of painters might be given, whose productions have much similarity to those of the artists alluded to; but as such ought rather to be considered analogous painters than imitators, the introduction of their names might tend to confuse rather than inform the inquirers: such are the works of Ochtervelt, Muscher, Arnold Boonen, Barent Graet, Philip Van Dyck, Mathys Neveu, Verkolie, and many others of inferior merit.

EGLON HENDRICK VANDER NEER.

This artist was born at Amsterdam, in 1643; he was the son and scholar of Arnold Vander Neer, a distinguished painter of moonlight and winter scenes, and was afterwards in the school of Van Loo, in which he remained a considerable time, and then went to Paris for further improvement.

On his return to his native country, he married a lady of considerable property, who died some years after, leaving him sixteen children, and nothing but the produce of his pencil to depend upon, as the greater part of her dower had been spent in law. This change in his affairs induced him to remove to Brussels, where he again entered the marriage state with the daughter of Du Chatel, a scholar of Teniers. Happily his style of painting was greatly admired, so that, by unwearied industry, he was enabled to support his numerous family; for he had the misfortune to lose his second wife, who left him the addition of nine children. He finally removed to Dusseldorf, and, for the third time, entered into a matrimonial alliance with the widow of an artist named Breechvelt, a lady of some talents, and then in the employment of the Elector Palatine. He died in 1703, aged sixty.

The observations made on the works of the three preceding artists may, with some modification, be applied to those of Eglon Vander Neer.

That a similarity of subject and style should prevail in the productions of contemporary artists, may easily be accounted for, by the natural propensity of young painters to imitate the pictures of their popular brethren. In confirmation of this opinion, let any discerning person cast a glance round an exhibition of modern pictures, and he will readily discover that every artist of any eminence has his imitators.

Vander Neer may have studied under Van Loo, but it is evident that Terburg, Metsu, and Netscher (particularly the former), were his models; and, like them, he gave that elevation of character to his figures, so well suited to the subjects. A Lady engaged at her Toilet; a Page handing Water to his Mistress in a Silver Basin; a Conversational Party; a Lady playing the Guitar; are the subjects of the greater number of his pictures worthy of note. Portraiture must have occupied a large portion of his time, and is, perhaps, the cause of his familiar or fancy subjects being so few; add to which, he occasionally amused himself by painting landscapes, in which are exhibited such a surprising detail in the foliage of the trees, herbage, and flowers, that they appear rather to represent a botanical delineation than a picturesque view of a country. He also enriched the pictures of other artists with figures, and these he introduced with such spirit and delicacy of pencilling, that they are frequently taken for the work of Adrian Vander Velde. Every production of his pencil is distinguished for purity of colouring, lightness of handling, and attention to the details; in these he closely resembles Gaspar Netscher.

THE

WORKS

OF

EGLON HENDRICK VANDER NEER.

1. An Apartment, in which are two Ladies, a Page, and a Maid-Servant. One of the former, elegantly attired in white satin, stands in the middle of the room, washing her hands in a silver basin held by the page, who is habited in a fancy dress; the second lady, wearing a white corset and a blue silk petticoat, is farther in the room; and beyond her is seen the maid, endeavouring to prevent the entry of a gentleman. A handsome projecting chimney, and a table, covered with a Turkey carpet, on which is a looking-glass, are on the left of the apartment. This is, in every respect, a superlative production.

1 *ft.* 7 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Van. Slingelandt, *Dort.* 1785. . 2400 *flo.* 216*l.*
——— M. Cremer, . . *Rott.* 1816. . 2500 *flo.* 220*l.*
Sale at Fonthill, ... 1823. . . . . 410*l.*

The sum of 600 *gs.* has since been refused for it, and the Writer believes that it has recently been purchased by Mr. Heusch.

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2. The Interior of a Room, in which are several figures, among whom is a party at cards.

2 *ft.* 1½ *in.* by 2 *ft.* 4 *in.*

Collection of M. Lormier, *Hague*, 1763. . 955 *flo.* 86*l.*

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3. A Lady playing a Guitar.

10 *in.* by 8 *in.*—P.

Collection of M. Lormier, . . . 1763. . 140 *flo.* 13*l.*

4. Two Children, amusing themselves at a window, by showing a bird to a cat. Engraved by Depuis.

$7\frac{1}{2}$ *in.* by $6\frac{1}{4}$ *in.*—P.

Collection of the Count de Vence, 1760. . 171 *fs.* 7*l.*

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5. A Girl, dressed in white satin, holding a little dog in her arms, which a youth, by her side, is teazing.

$7\frac{1}{2}$ *in.* by $5\frac{1}{4}$ *in.*—P. (*arched top.*)

Collection of the Elector of Cologne.

Sold at Paris, ... 1764. (by Le Brun) 184 *fs.* 7*l.*

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6. The Interior of a Handsome Apartment, in which are two gentlemen and ladies; one of the former, wearing a full flaxen wig, and richly habited in the costume of the period, is handing along a lady, who is elegantly attired in satin embroidered with flowers; the other lady and gentleman are seated at the farther side of a table, covered with a Turkey carpet, and are attended by a page, who is taking an empty glass from the lady; a second domestic is quitting the room. A chair, with a mantle bordered with fur lying on it, and a sword placed against it, is in front; as are also a silver salver and ewer.

2 *ft.* $9\frac{1}{2}$ *in.* by 2 *ft.* $3\frac{1}{2}$ *in.*—C.

Sold in the collection of M. Braamcamp, 1777. 560 *flo.* 51*l.*

Now in the collection of Henry Philip Hope, Esq. Worth 350 *gs.*

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7. A Lady, elegantly dressed in a blue *négligé*, and a white satin petticoat, embroidered with silver, washing her hands in a silver basin, held by a page, who at the same time is pouring out water from a silver ewer; a chair, with a red velvet mantle thrown over it, stands behind the lady.

1 *ft.* 3 *in.* by 1 *ft.*—P.

Collection of M. Braamcamp, . . . 1771. . 550 *flo.* 49*l.*

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8. The Death of Cleopatra. The queen, attired in white satin, decked with jewels, is represented sitting in a chair, sinking under the effect of the poisonous reptile. She is

attended by three females, who are bewailing her approaching end.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—C.

Collection of M. Braamcamp,	1771.	177 *flo.*	16*l.*

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9. A Beautiful Landscape, diversified with a river, and rich clusters of trees of verdant foliage. The scene is animated by various figures, and a coach is seen on a road to the right. The whole is finished with the most elaborate care.

7½ *in.* by 9½ *in.*—P.

Collection of M. Lempereur,	1773.	1301 *fs.*	52*l.*
——— Chevalier Lambert,	1787.	871 *fs.*	35*l.*

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10. A Woman consulting a Doctor about her Child, which a nurse is holding, covered up, in her arms.

1 *ft.* 11 *in.* by 1 *ft.* 7½ *in.*—C.

Collection of the Count Dubarri,	1774.	1852 *fs.*	74*l.*
——— the Prince de Conti,	1777.	1501 *fs.*	60*l.*
——— M. Beaujon,	1787.	1541 *fs.*	62*l.*

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11. A Lady, dressed in a white satin petticoat with a red body, sitting with a music book in her left hand, and her right elbow leaning on a table, upon which is a guitar.

11 *in.* by 10½ *in.*—C.

Collection of the Count Dubarri,	1774.	420 *fs.*	17*l.*

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12. A Lady, dressed in a white corset, tied with rose-colour ribands, and a red petticoat, embroidered with silver lace, sitting near a table, putting a cord to her guitar.

1 *ft.* by 9½ *in.*—C.

Collection of L'Abbé Seviny, 1778. (not sold.)

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13. The Morning Toilet. The interior of a chamber, in which are a lady, her maid and a page: the lady, dressed in a white satin petticoat with a blue bodice, is standing near a table, covered with a carpet, upon which are a candlestick and

a glass; she is in the act of taking a ring off her finger, preparatory to washing her hands, whilst the page, with a gold basin and ewer, stands ready to serve her with water.

2 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.

Collection of P. Locquet, . *Amst.* 1783. . 306 *flo.* 27*l.*

A picture corresponding with the preceding description, but differing in size, is noticed in the list of the works of Terburg, p. 136.

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14. A Gentleman, elegantly dressed, in a silk mantle, with riband sleeves, standing at a window, playing on the violin, and accompanying it with his voice. A red velvet cap and feathers lie on the table near him. A highly-finished picture. Engraved in the Le Brun Gallery.

10 *in.* by 8 *in.*—P.

Collection of Chevalier Lambert, . 1787. . 962 *fs.* 38*l.* 10*s.*

Now in the collection of John Slater, Esq.

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15. A Beautiful Female, in the character of Judith, richly habited in white satin, relieved with embroidery and gold lace. A table, with a helmet on it, stands on the right.

11½ *in.* by 9½ *in.*—P.

Collection of M. Destouches, . . 1794. . 501 *fs.* 20*l.*

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16. A Lady, very richly attired, seated, in a room, helping a child to some peaches out of a silver plate, which she is holding; and near her is a gentleman.

11 *in.* by 9½ *in.*—P. (*arched top.*)

Collection of M. Sereville . . . 1811. (bt. in) 1500 *fs.* 60*l.*

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17. A Young Lady, habited in a white satin corset, and a tawny-yellow petticoat of the same material, seated in a red velvet chair, with her back to the spectator, and her head turned a little towards a female servant, who is on the farther side of a table, with a silver salver and ewer in her hands. A rich Turkey carpet covers the table, on which is placed a mandolin.

The background represents an elegant vestibule. This is an exquisitely-painted picture.

1 *ft.* 5¼ *in.* by 1 *ft.* 2 *in.*—C.

Collection of M. Geldermeester, . . 1800. . 315 *flo.* 28*l.*

Now in the collection of M. Goll de Frankenstein, Amsterdam.

Worth 150*l.*

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18. A Young Lady, dressed in a white satin corset, and a skirt of a dull red colour, seated in a chair, with her back to the spectator. She is in the act of extending one hand to take something from a table, covered with blue cloth. A servant maid stands on the farther side of the table, with a salver and ewer in her hands.

1 *ft.* 2 *in.* by 11½ *in.*—C.

In the possession of Mr. O'Niel, 1832.

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19. The Juvenile Drummer. A handsome youth, elegantly habited in a silk vest, of a silver gray, and wearing a red velvet cap and feathers, apparently advancing at the head of a troop of children, *militaire*, beating a drum. The figure is seen to the middle. Painted with singular delicacy and sweetness.

7¾ *in.* by 5 *in.*—P.

Now in the Bridgewater Collection. Worth 100 *gs.*

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20. A Young Lady, wearing a white cap, a black silk kerchief, and a white satin robe, seated at her toilet, with a book lying open before her; from the perusal of which she appears to have been diverted, by some object not visible in the picture. A looking-glass, a silver box, a bell, and a knife, are on the table. The figure is shown to the knees. An exquisitely-painted picture.

1 *ft.* 1½ *in.* by 10½ *in.*—C.

Collection of Lord Gwydyr, 1829. Sold by Christie and Manson. Bought by Mr. Woodin, 63 *gs.*

Now in the collection of C. Bredel, Esq.

21. A Portrait of a Lady, elegantly attired in a white satin dress. She is represented sitting in an arm-chair, holding a silver chased vase in her hands. A table, covered with a Turkey carpet, on which are a salver and ewer, are near her. Painted the size of life.

3 *ft.* by 2 *ft.* 4 *in.*—C. (*about.*)

Collection of Mr. H. Phillips, 1831.

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22. A Company of two Ladies and a Gentleman, in a handsome apartment, attended by a page. One of the former, attired in a rose-colour satin robe, with a yellow bodice, a lace tippet, and white satin skirt, stands in front; the other lady is seated at a covered table, holding a swaddled infant in her lap, while the gentleman stands by her side; the page is seen in the back of the room. Signed, and dated 1664. This is also one of the artist's most elaborate productions.

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

Collection of the Baron Lockhorst, 1826. Valued at 5000 *flo.* 450*l.*

Bought, with the whole collection, by Mr. Galli.

Now in the possession of —— Kinnear, Esq., Edinburgh.

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23. A Lady Fainting. The interior of an apartment, in which are five persons; one of whom, by her dress, appears to be a lady of distinction. She is represented overcome by a fainting fit, and is sinking, helplessly, on the floor; while in this state, she is supported by two females and a gentleman; the latter appears to be a doctor. A table occupies the right, and at the farther side of it is a girl, in tears.

1 *ft.* 7½ *in.* by 1 *ft.* 3¾ *in.*—P.

Now in the Munich Gallery.

Francis Mieris has represented the same subject as the preceding.

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24. A Handsome and Elegantly Dressed Lady, seated at a table, tuning a guitar. Seen to the knees.

1 *ft.* 3 *in.* by 1 *ft.* 1½ *in.*—P.

Now in the Munich Gallery.

25. Sophonisba. The interior of a handsome apartment, in which is a lady (in the character of Sophonisba), dressed in a white satin bodice, and a pale blue petticoat, to whom a page is presenting a rich gold cup. A table, covered with a red carpet, on which lie a coronet and sceptre, occupies the left. A richly carved chair stands in front of it.

1 *ft.* 10 *in.* by 1 *ft.* 3 *in.*—C.

Now in the Fitzwilliam Collection, at Cambridge.

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26. A Young Lady, dressed in a puce-coloured velvet corset bordered with ermine, and a white satin petticoat, seated, with a plate in her lap; her attention is directed to a gray parrot, perched at the side, and towards which she holds a piece of orange. A table, covered with a Turkey carpet, on which stand a china jug, and a glass, is near her; and a female servant, bringing a silver salver and ewer, is on the farther side of the table. The figures are seen to the knees. A beautiful example of the painter.

1 *ft.* $\frac{3}{4}$ *in.* by $11\frac{1}{2}$ *in.*—C.

Now in the collection of the Marquis of Bute. Worth 150 *gs.*

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27. A Young Lady, elegantly attired in a gray silk bodice, and a red satin skirt, represented in nearly a front view, seated at a window, playing on a theorbe. A Turkey carpet is thrown across the window sill. Signed, and dated 1674. An exquisitely finished picture.

$10\frac{1}{4}$ *in.* by $8\frac{1}{4}$ *in.*—P.

Now in the collection of John Slater, Esq.

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28. A Lady, of fair complexion, elegantly dressed in a blue silk vest, and other suitable attire, standing at the side of a table, holding a large glass globe, in which is reflected the principal events of the life of Christ. An angel is on the farther side of the table, with both hands raised, expressive of wonder, while contemplating the globe. Dated 1693.

$9\frac{3}{4}$ *in.* by 8 *in.*—P.

Collection of George Morant, Esq., 1832. . . . . 30 *gs.*

29. A Young Lady, wearing a white satin bodice, with riband sleeves of the same material, lined with scarlet, and a red silk skirt, seated at table, with a plate, containing slices of orange, in one hand, and a fork in the other. A silver salver, with a china jug on it, is on the table.

Now in the Lichtenstein Collection, at Vienna, . . . 120 *gs.*

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30. A Conversational Subject, composed of a gentleman and two ladies, being apparently the portraits of some distinguished persons. The gentleman, wearing a richly embroidered waistcoat, a red scarf, and a lace cravat, stands in the centre, with a cane in his hand, and is accompanied by a lady on his right, attired in a white satin gown, and an embroidered petticoat; her right hand raises the skirt of her robe, and the left is extended: the second lady, suitably attired, in a dark dress, sits on the right, having a fan in her hand, and a little dog in her lap: a servant, with a dish of fruit, is approaching. The scene represents the vestibule of a handsome house, decorated with a statue. Signed, and dated 1687. This is one of the artist's most elaborate productions.

2 *ft.* 2 *in.* by 1 *ft.* 9½ *in.*—C.

Imported by Mr. Chaplin.

Now in the possession of Joseph Robins, Esq.

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31. King Candaules secretly permitting his minister, Gyges, to see his queen undressed. The subject is exhibited in a spacious apartment, having a marble floor, and decorated with pictures. A bed, with blue silk hangings fringed with gold, is on the right, in front of which stands the beautiful queen, with her back to the spectator, and her chemise in her hand. The imbecile monarch is seated in bed, and the minister is seen peeping from behind. A Turkey carpet surrounds the bed, and a rich silk robe hangs on the back of a chair, at the side. A most elaborate production.

2 *ft.* 3 *in.* by 3 *ft.* 3 *in.*—C.

Now in the collection of Peter Norton, Esq.

32. A Landscape, exhibiting a mountainous and rocky site. On the foreground is a woman, washing her feet in a stream, while her cows graze around her. Several villages are visible in the distance. Every object is finished with incredible neatness.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—P.

Now in the Munich Gallery.

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33. A Landscape, in which are introduced a number of cupids, some of them playing with a goat, others striking the tambourine, or floating sportively through the air; and one of them, close to the front, is amusing himself with a dog.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—C.

Now in the Munich Gallery.

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34. A Landscape, representing a richly wooded scene, in which the artist has indulged in a most elaborate detail of nature; every object being finished with such exquisite care, as to require the aid of a magnifying glass to rightly appreciate the merits of the work.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—C. (*about.*)

Now in the collection of William Wells, Esq., of Redleaf.

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35. A Landscape, in which are introduced Nymphs adorning a statue of Priapus with garlands.

5⅛ *in.* by 7½ *in.*—*Cop.*

Sold by the Directors of the Musée at Amsterdam in 1828, for 45 *flo.*, 4 *gs.*

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36. Venus and Adonis. The subject is represented in the foreground of a richly wooded landscape, and the goddess is seen, loosely clad in a blue vest, seated on the ground with Adonis, and Cupid standing by her side; her milk-white doves, and the dogs of the huntsman, are also near them. This elaborate production possesses the additional interest of the figures being portraits of the artist, with his wife and son.

It is particularly mentioned by Descamps in *La Vie des Peintres.*

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—C. (*about.*)

Sold by the Directors of the Musée at Amsterdam in 1828, for 126 *flo.*, 11*l.* It was afterwards purchased by the Writer, off Mr. Chaplain, for 60 *gs.*

Although the Writer has used the same diligence in compiling the catalogue of this master's works as he has that of every other, yet such is the paucity of his productions, representing conversational and other familiar subjects, that he has not been able to collect notices of more than thirty-one pictures of that class; it follows, of course, that he must have spent by far the greater portion of his time in the more lucrative pursuit of portraiture.

Eglon Hendrick Vander Neer has the honour of having been the instructor of Adrian Vander Werf, whose estimable productions of art are largely noticed in the following pages.

ADRIAN VANDER WERF.

Adrian Vander Werf was born at Kralinguer Ambacht, near Rotterdam, in 1659; and, like most other artists of merit, gave very early proofs of his predilection for a pursuit in which he subsequently attained so much distinction. Instead of attending to the ordinary studies, and seeking the amusements of the schoolboy, he devoted his time to sketching and drawing, thereby subjecting himself continually to the chastisement of his master, and ultimately to the severe displeasure of his parents, who were strongly opposed to a profession which held out so little prospect of wealth. This perseverance, however, finally triumphed over all objections, and he was placed under the tuition of Eglon Vander Neer, with whom he rapidly advanced himself in the art, and acquired that taste for elaborate finishing which he never after quitted. An instance is related of his ready tact at imitation, evinced soon after he had commenced his studies, in a copy he made after Francis Mieris, which was done with such accuracy as to deceive several connoisseurs.

It was not, however, from Eglon Vander Neer that

he derived his elegant choice for classical subjects, which he afterwards cultivated to such perfection; it is more probable that the productions of Van Loo, with whom his master studied, first gave it birth; and being in accordance with his own good taste, he took the most ready method to qualify himself for it, by studiously drawing after plaster casts of the finest antique statues, of which he procured a large collection. To too long a continuance in this study, may be attributed that cold and palid tone of colouring, resembling rather the plaster casts from which he drew, than that of animated nature. This defect has been too strongly urged by critics against the works of a master, who, for the correctness of his drawing, gracefulness of form, elevation of character, and exquisite finishing, merits the highest encomiums. Nor are the backgrounds of his pictures less entitled to commendation, for their appropriateness to the subject, whether historical or mythological; in the former, they frequently display his knowledge of architecture, and in the latter, his acquaintance with the classics.

Vander Werf was one of the few fortunate artists who received, while living, the reward and honour due to merit. Patronised, with princely liberality, by the Elector Palatine (for whom he painted an immense number of pictures), and by other German princes, who sought with no less avidity to enrich their galleries with his works; his utmost application was insufficient to supply the numerous amateurs; hence the attainment of a picture by him, even at a liberal price, was considered a favour.

From these circumstances, the works of this master have ever been exceedingly rare in commerce, and, of course, proportionably valuable: to this day many private collections of celebrity are without a specimen of his pencil. In reference to the numerous examples by his hand, now in the galleries of Munich, Dresden, and Potsdam, it is impossible to view them without feelings of regret, that so many of them have become so dark in the shadows, as totally to destroy the half-tones; and, consequently, the *chiaro scuro* of the picture; thereby augmenting the defect already noticed.

Vander Werf, having attained the highest honours that were ever bestowed on pictorial merit, accompanied by the acquirement of considerable wealth, died on the 12th of November 1722, aged sixty-three.

THE

WORKS

OF

ADRIAN VANDER WERF.

THE FOLLOWING THIRTY-TWO PICTURES WERE PAINTED EXPRESSLY FOR HIS PATRON, THE ELECTOR PALATINE OF BAVARIA; THEY FORMERLY ADORNED THE ELECTORAL PALACE AT DUSSELDORF, AND ARE NOW IN THE

MUNICH GALLERY.

1. Portrait of the Elector, John William. This celebrated patron of the arts is clad in armour, and wears a flowing peruke: he is represented standing, leaning his right arm on a pedestal, and supporting a globe; the left hand is placed on his hip. Dated 1700.

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2. Portrait of Anna Maria Louisa, his Consort. She is splendidly attired, and stands with the left hand on the edge of a vase, containing a shrub, while the right sustains her ample robe. Dated 1700.

2 *ft.* by 1 *ft.* 8 *in.*

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3. Portrait of Gaston de Medecis, Grand Duke of Tuscany. He is represented standing, leaning the right arm on a pedestal: he is clad in armour, and wears the flowing peruke, so fashionable at that period. Dated 1705.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

Munich Gallery.

4. Portraits of John William, Elector Palatine of Bavaria, and his Consort Anna Maria Louisa, painted in a medallion, in a rich bronze frame, and suspended to an obelisk. Three infant genii fly buoyant around it; one of them bearing a crown of laurels, and a second a palm branch; and at the foot of the obelisk are several females, in graceful attitudes: these personify the arts and sciences: the one representing the arts is seated, holding in her right hand a portrait of Vander Werf. Painted in 1716.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P.

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5. Infantine Pursuits. A group of three boys and a girl, amusing themselves with a goldfinch, which the latter has in a basket.

1 *ft.* 5¼ *in.* by 1 *ft.* 1 *in.*—P.

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6. The Judgment of Solomon. A highly-finished study *en grisaille*, for a picture described in this work.

1 *ft.* by 1 *ft.* 7 *in.*—P.

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7. Sarah giving her Maid Hagar to Abraham. The patriarch is represented sitting in bed, and receiving the young female, who is partly naked, from the hands of Sarah. Dated 1699. Engraved by Earlom.

2 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C.

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8. Abraham sending away Hagar and Ishmael. The venerable patriarch, wearing an ample robe, girt round the loins, stands in front of his house, and, by his expression, evidently indicates, that duty, and not inclination, compels him to make the separation. The disconsolate Hagar and her son are seen reluctantly retiring from their former home. Dated 1701.

2 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

Munich Gallery.

A picture representing the same subject as the preceding, was sold in the collection of Adrian Paets, in 1713, for 3700 *flo.*, 333*l.*; and is, perhaps, the one now in the Dresden Gallery.

2 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P.

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9. The Angel announcing to the Virgin the Behests of the Most High. The celestial messenger descends on a cloud, and the Virgin, having her right hand raised to her breast, is meekly bending before him. Dated 1706.

2 *ft.* 6 *in.* by 1 *ft.* 9¼ *in.*

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10. The Salutation of Elizabeth to her Cousin Mary. The interesting scene is represented as passing near the vestibule of a house, from which Elizabeth is advancing to welcome and embrace the Virgin; who, accompanied by St. Joseph, is mounting the steps of the entrance. Dated 1708.

2 *ft.* 6 *in.* by 1 *ft.* 9½ *in.*

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11. The Nativity, and Adoration of the Shepherds. In this beautiful picture, the Virgin is seen bending on her knees at the head of the Infant, and gently raising the linen covering in order to show the Divine Babe to the worshipping shepherds. Signed, and dated 1706.

2 *ft.* 6 *in.* by 1 *ft.* 9½ *in.*—P.

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12. The Presentation of the Infant Saviour in the Temple. In the representation of this subject, the artist has chosen the moment when the venerable Simeon, having the infant Saviour in his arms, seems to be giving utterance to that divine prophecy, "Lord, now lettest Thou Thy servant depart in peace," &c. &c. The prophetess, Anna, stands on his left, and the Virgin is on her knees at his right. Dated 1708.

2 *ft.* 6 *in.* by 1 *ft.* 9½ *in.*—P.

Munich Gallery.

13. The Youthful Saviour questioning and answering the learned doctors of the Jewish Church. Dated 1708.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*

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14. Christ on the Mount of Olives. On the foreground are the weary disciples, Peter, James, and John, overcome by sleep; and the Saviour is seen at some distance off on the mount, bending in prayer, and attended by an angel. Dated 1711.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P.

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15. Christ in the Judgment Hall. He is represented seated, and one of the Roman soldiers is in the act of putting the crown of thorns on His head; while a second is bending, in derision, and offering a reed sceptre. Dated 1710.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P.

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16. The *Ecce Homo.* This capital picture exhibits a composition so considerable in the number of figures, and so varied in its details, that it would require a much more copious description to convey a correct idea of its merits, than strictly accords with the work. The event is represented as passing in front of a magnificent building, around which are thronging multitudes of persons; the most conspicuous of whom appear to be insulting the oppressed Saviour, who is seen standing on the summit of a flight of steps, wearing the crown of thorns. His judge, Pontius Pilate, is seated on the tribune; and, by his gesture, appears to be speaking to the people: at the same time several Jewish priests are exciting them to demand the condemnation of the Innocent One. Signed, and dated 1698.

4 *ft.* by 3 *ft.* 5 *in.*—C.

For this picture the artist received, in addition to a liberal sum of money, a gold medal and chain.

Munich Gallery.

17. The Flagellation of our Lord. The composition consists of four principal figures; one of whom is stooping to bind the Saviour's legs, while a second is raising his hand to inflict the cruel punishment. Dated 1710.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*

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18. Christ bearing His Cross to Calvary. The Saviour is represented sinking on His hands and knees under the weight of the cross, which two of the soldiers are raising off His back.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*

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19. The Crucifixion. The principal group consists of the Virgin and three weeping females, who are at the foot of the cross, while St. John stands by, hiding his face with his robe. Engraved by V. Green.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P.

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20. The Entombment. In the composition of this admirable picture, the body of the Saviour is extended upon a rock, with the shoulders resting against a portion of the same, having underneath the body a rich carpet, and a white linen sheet. Joseph of Arimathea, superbly habited, supports the head, while the Virgin is tenderly removing the crown of thorns; three women are at the feet, and the Magdalen is bending forward, and bathing the arms with her tears. Several other persons are more retired in the tomb, and Nicodemus is seen approaching in the distance. Signed, and dated 1703.—*The same subject occurs in pages* 199 *and* 200.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P.

The Elector was so much struck with the excellence of this piece, that he bespoke of the artist a series of fifteen pictures, illustrative of the chief events of the life of Christ.

Munich Gallery.

21. The Resurrection of our Lord. The Saviour has burst the covering of His tomb, overthrown the affrighted guards, and is seen rising triumphantly through the air. Dated 1713.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P.

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22. The Holy Ghost descending upon the Apostles in the shape of cloven tongues. Near the centre of the group are the Virgin, and Mary Magdalen, bending on their knees; while the apostles are appropriately disposed around them. Dated 1711.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P.

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23. The Ascension of our Lord. The subject is represented at the moment when a cloud intervenes, and conceals from the gazing apostles their Lord and Master. Signed, and dated 1710.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*

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24. The Assumption of the Virgin. She is represented sitting on clouds, one hand is placed on her breast, and the other extended at her side; her countenance, beaming with beatitude, is raised towards the seat of glory; many angels are seen around her head, while others float buoyantly at her feet. Signed, and dated 1714.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P.

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25. The Coronation of the Virgin. Two angels are placing a golden crown on the head of the Virgin, who, with her hands crossed on her breast, is kneeling on clouds to receive it. She is attended by angels and cherubim, and above is seen the Second and Third Persons of the Trinity. Signed, and dated 1713.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*

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26. The Holy Family. In the composition of this beautiful picture, the Virgin is represented sitting on the ground

Munich Gallery.

with a book in her hand, and the infant Saviour is recumbent near her observing St. John, who is amusing him with a bird's nest. Dated 1715.

1 *ft.* 9½ *in.* by 1 *ft.* 5 *in.*

27. The Holy Family, reposing in a landscape; St. Joseph is in the act of presenting the infant Saviour some cherries.—*For description of a similar composition, see page* 201.

1 *ft* 2½ *in.* by 1 *ft.* 5½ *in.*—P.

28. A Magdalen Meditating. She is seated in a cavern, with one hand on her bosom, while with the other she is turning over the leaves of a book; her hair falls in abundance on her neck and shoulders, and a blue mantle covers her loins. Painted in 1707, size of life.

5 *ft.* 11 *in.* by 4 *ft.*—C.

29. A Magdalen seated, contemplating a skull, which she holds in her hand.

1 *ft.* 3 *in.* by 1 *ft.* ¾ *in.*—P.

30. Diana and Nymphs discovering Calisto while bathing. A composition of ten figures.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—P.

This picture was presented by the artist to his wife, who is said to have refused the most liberal offers for it from her countrymen; but its reputation having at length reached the ears of the Elector, that Mæcenas of the art wrote to the lady, to request he might have the refusal of it. Gratitude to so noble a patron, induced them instantly to depart for Dusseldorf, in order to request the Elector to honour them by accepting it. The Prince, although much pleased by this act of their attachment, generously compelled them to accept 6000 *flo.* for it, and the day after he sent the lady a present of a toilet, composed of thirty-two pieces, all of silver.

Louvre.

31. An Allegorial Subject, allusive to the arts in which are introduced the portraits of the Elector and other distinguished persons. Under the portico of the Temple of Fame, is seen an artist sitting, with his palette and pencils in one hand, while with the other he points to a picture which several persons are admiring; on the steps of the temple are a sculptor at work, an artist drawing, and a youth observing him; and on the right of the foreground, is the Genius of Painting, conducting a youth towards the temple, while Ambition, personified by a cupid with a torch, leads the way.

1 *ft.* $\frac{3}{4}$ *in.* by $8\frac{1}{2}$ *in.*—P.

As this picture is painted *en grisaille*, it was probably done to illustrate a book on arts, by Junius; and is engraved by J. Mulder.

Now in the Munich Gallery.

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32. Portrait of Junius, when about forty-five years of age, represented in a three-quarter view, having curling hair, and a short beard; his dress consists of a cloak over a close doublet, relieved by a plain white pendent collar. The picture is painted as an oval medallion, which is supported by a cupid, while another cupid is attaching it by a riband to an obelisk. Engraved by Gunst, for the frontispiece to a work on art, by Junius.

1 *ft.* 2 *in.* by 1 *ft.* 3 *in.*—P.

Now in the Munich Gallery.

LOUVRE.

33. Two Beautiful Nymphs, dancing to the music of a pipe, played by a faun, who is seated on a bank in front. The subject is, with great propriety, introduced in a sylvan grove, in which are also seen three more nymphs looking on

Louvre.

Engraved by L. Petit, and in the Musée Français; also by Guibert, Desnoyer, Goucher, Riquet, Bonnville, and Lefort.

1 *ft.* 9 *in.* by 1 *ft.* 4 *in.*—P.

Valued by the Experts du Musée, 1816. . 15,000 *fs.* 600*l.*

This picture was purchased, with eight others by the same master, of Sir Gregory Page, Bart., for the sum of 33,000 *fs.*, 1320*l.*

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34. Joseph and Potiphar's Wife. The latter is represented sitting naked, on her couch, endeavouring to detain Joseph, by his garment, while the youth, covering his face with his hands, is escaping from her presence. Engraved in the Musée Français.

1 *ft.* 10 *in.* by 1 *ft.* 5 *in.*—P.

From the collection of Sir Gregory Page, Bart.

Valued by the Experts du Musée, at 8000 *fs.*, 320*l.*

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35. The Magdalen Meditating. The scene exhibits a wild and rocky desert, on the foreground of which sits the beautiful penitent, girt round the loins with an ample mantle. She is seen in a profile view, bending over a book which she holds in one hand, while with the other she is turning over a leaf. A memento of mortality lies by her side. Engraved in the Musée Français.

1 *ft.* 8 *in.* by 1 *ft.* 5 *in.*—P.

From the collection of Sir Gregory Page, Bart.

Valued by the Experts du Musée, in 1816, at 6000 *fs.*, 240*l.*

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36. Diana. The goddess appears to have quitted the stream which ripples at her feet, and is seated on its rocky bank, holding her fair tresses with one hand, while the other is extended at her side, near her quiver. Engraved in the Musée Français.

1 *ft.* by 10 *in.*—P.

Taken from the Louvre, and restored to the Gallery at Potsdam, in 1815.

Louvre.

37. The Angel announcing to the Shepherds the Birth of the Saviour. The subject is composed of nine figures, distributed over the foreground of a mountainous landscape; the nearest of them is recumbent on his back, asleep; two others are on their knees, and these, with the rest, seem to be affected by the supernatural appearance.

From the collection of Sir Gregory Page, Bart.

Valued by the Experts du Musée, . 1816. . 6000 *fs.* 240*l.*

38. Pharaoh's Daughter, rescuing the infant Moses from the waters.

Valued by the Experts du Musée, 1816 . 15,000 *fs.* 600*l.*

39. Seleucus Nicanor, bestowing his Queen and his Crown on his son, Antiochus Soter. This admirable picture represents the love-sick youth, sitting up on his bed, looking with anxious emotion at the beautiful Stratonice, whom the king is leading forward to the side of his couch, and who, while thus bestowing her on his son, is at the same time placing the crown on his head. Behind the queen is seen the physician, attentively watching the effect of the interview. The grouping is completed, by the introduction of two interesting children, who are close to the front, with baskets of fruit in their hands. Engraved in the Musée Français.

2 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—P.

This picture was bought, with others, of Sir Gregory Page, Bart.

Valued by the Experts du Musée, 1816. . 14,000 *fs.* 560*l.*

40. Adam and Eve in Paradise. They have approached the forbidden tree, and appear to be listening to the guile of the tempter.

1 *ft.* 9 *in.* by 1 *ft.* 4 *in.*—P.

This picture was sold in the collection of Mynheer Meyers, Rotterdam, ... 1722. . 3000 *flo.* 270*l.*

Valued by the Experts du Musée, 1816. . 6000 *fs.* 240*l.*

Dresden Gallery.

41. Paris and Ænone. The sylvan lovers are represented sitting together in a shady grove. The youth has a pipe in his hand, which he appears to have just ceased playing, and is looking tenderly at the nymph, who is seated by his side, leaning on his knees. Engraved in the Musée Français.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*—P.

Removed from the Louvre, in 1815, and now in the palace at Turin.

A picture corresponding with the preceding description, but differing in size, was sold in the collection of Randon de Boisset, in 1777, for 8800 *fs.*, 352*l.*

2 *ft.* 5 *in* by 1 *ft.* 10¾ *in.*—P.

A third picture, representing the figures of the size of life, was sold in the collection of M. Proley, in 1787, for 10,000 *fs.*, 400*l.*

5 *ft.* 8 *in.* by 4 *ft.* 5 *in.*—C.

DRESDEN GALLERY.

42. The Virgin, with the infant Saviour and St. John. The former, clothed in blue raiment, her face seen in a profile view, is seated on the right, with one hand raised to her face (which is animated with pleasure at seeing the two infants embrace each other), and holding a book with the other. An excellent work.

1 *ft.* 7½ *in.* by 1 *ft.* 2 *in.*—P.

Worth 350*l.*

43. Abraham sending away Hagar and her Son Ishmael. The patriarch, clothed in a blue vest, a red mantle, and wearing a purple velvet cap, is standing at the door of his habitation, with both hands extended towards Hagar, who seems deeply affected by the imposed separation, and stands before him, with her back to the spectator, holding Ishmael by the hand, whose attitude equally evinces his reluctance to go; Isaac is by the

Dresden Gallery.

side of his father, and Sarah behind him, witnessing with indifference the passing event.

3 *ft.* by 2 *ft.* 5½ *in.*—C.

Worth 450 *gs.*

This picture was sold in the collection of M. Paets, Rotterdam, in 1713, for 3200 *flo.*, 288*l.*

A picture, representing the same subject as the preceding, is in the gallery of the Sans Souci.

2 *ft.* 1 *in.* by 1 *ft.* 7 *in.*—P.

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44. A Magdalen, girt with a blue mantle round the loins, sitting in a barren rocky landscape, perusing a scroll of paper which she holds in her hands. An exquisite performance, of great beauty.

1 *ft.* 3 *in.* by 10½ *in.*—Cop.

This is, perhaps, the picture which was sold in the collection of M. Lormier, in 1763, for 880 *flo.*, 79*l.* Worth 200 *gs.*

A repetition of the same subject occurs in the gallery of the Sans Souci.

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45. The Annunciation. The Virgin, clothed in a pale yellow vest, and a blue mantle covering her knees, is seated, with the left hand extended, and the right placed on her breast. She is apparently listening with profound attention to the behests of the Most High, communicated by an angel, whose beautiful form is enveloped in a pink vest, and a scarlet mantle.

2 *ft.* 7 *in.* by 1 *ft.* 11 *in.*—P.

Worth 300 *gs.*

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46. The Judgment of Paris. The youthful shepherd is seated at the foot of a tree, on the right, lost in admiration at the superlative beauty of the goddess, who stands naked before him, with the apple in her hand: her attendant, Cupid, is by her side, and her milk-white doves are cooing at her feet. The two other competitors for the prize, Juno and Minerva, are

seen retiring towards the left, preceded by Mercury: two cupids, soaring above, cast flowers from their hands.

2 *ft.* by 1 *ft.* 9½ *in.*—P.

Worth 500 *gs.*

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47. An Arcadian Scene; representing a beautiful female, lightly clad in a white satin robe, reclining on the lap of a youth. A fountain, composed of a group of infants, and a statue of a dancing faun, adorn the landscape.

2 *ft.* 1 *in.* by 1 *ft.* 8¼ *in.*—P.

Worth 300 *gs.*

A picture, corresponding with the preceding description, was sold in the collection of M. Paets, . . . 1713. . . 900 *flo.* 81*l.*

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48. Lot and his Daughters. The composition exhibits the venerable Lot, seated on the right, leaning his arm on a stone; while one of his daughters, seen in a profile view, sits naked on the ground, squeezing the juice of grapes into a cup held by her sister.

1 *ft.* 5 *in.* by 1 *ft.* 1 *in.*—P.

See description of the same subject, p. 197. Worth 300 *gs.*

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49. A Venerable Hermit, clad in a blue vest and a red mantle, seated in his cell, reading a book: a skull, and a scroll of paper, lie on a bank at the side.

1 *ft.* 4 *in.* by 11 *in.*—P.

Worth 150 *gs.*

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50. Diogenes, with a lantern in his hand, seeking, in midday, for an honest man; for which a peasant and a boy are ridiculing him.

1 *ft.* by 10¼ *in.*—P.

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51. Portraits of the Artist and his Family. The painter, habited in a loose morning robe, stands by the side of his wife, who is richly attired in satin and holds a branch of peaches in

Dresden Gallery.

her hand: three boys are with them, one of whom is showing his parents a drawing, another is busy blowing bubbles, and the remaining one is looking on. They are represented as being at an arched window, the sill of which is covered with a Turkey carpet.

2 *ft.* 2 *in.* by 1 *ft.* 11 *in.*—C.

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52. Venus and Cupid. The goddess is seated, in a graceful attitude, in the foreground of a landscape; and Cupid, the young god of love, is at his mother's feet, sharpening his arrows: a rich variety of fruit is scattered around them, and in the distance is seen a group of infants.

1 *ft.* 2 *in.* by 1 *ft.* ½ *in.*—P.

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53. The Game of Chess. A cavalier, richly habited, and a lady, also suitably attired, seated at table in a handsome apartment, playing at chess.

1 *ft.* 4 *in.* by 11 *in.*—P.

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54. A beautiful Magdalen, girt round the loins with a blue drapery, and seated, with a book in her hand, a leaf of which she is in the act of turning over; a skull, and a branch of figs, lie on the ground by her side: a wild and rocky scene forms the background. An exquisitely-finished picture.

1 *ft.* 7¼ *in.* by 1 *ft.* 3 *in.*—P.

Now in the collection of Henry Philip Hope, Esq. Worth 350 *gs.*

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55. Lot and his Daughters. The venerable Lot, represented in a profile view, having a red drapery round his loins, is seated on the right, by the side of one of his daughters, while the other bends over her sister, and is squeezing the juice of grapes into a cup, which he holds in his lap: a gold vase and some fruit lie on a bank on the left of the cave. Engraved, No. 87, in the Choiseul Gallery.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—P.

This is, perhaps, the picture which was sold in the collection of

Adrian Paets, ... *Rott.*	1713.	. 4200 *flo.*	378*l.*
Collection of the Duc de Choiseul,	1772.	. 5260 *fs.*	210*l.*
——— the Prince de Conti,	1777.	. 5000 *fs.*	200*l.*
——— Count de Vaudreuil,	1784.	. 6001 *fs.*	240*l.*
——— M. De Calonne,	1795.	. . . .	300*l.*

Now in the collection of His Majesty.

A repetition of the preceding picture is in the gallery of the Sans Souci.

1 *ft.* 5 *in.* by 1 *ft.* 3 *in.*—P.

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56. A Shepherd and Shepherdess, in a landscape.

1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*—P.

Collection of Adrian Paets, . .	1713.	. 1050 *flo.*	94*l.*

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57. The Nativity and Adoration of the Shepherds.

Collection of Adrian Paets, . .	1713.	. 1050 *flo.*	94*l.*
——— John Purling, Esq. .	1801.	. . . .	205 *gs.*

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58. Sarah presenting her Maid Hagar to Abraham.

2 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P.

Collection of Adrian Paets, . .	1713.	. 3700 *flo.*	333*l.*

A repetition of the same subject is in the Munich Gallery. *See description*, *p.* 185.

2 *ft.* 4½ *in.* by 2 *ft.* 2 *in.*—P.

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59. The Prodigal Son among Harlots.

2 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P.

Le Brun states, that this picture was sold by the family, after the death of the artist, to the Count Plettenburg, in the sale of whose collection, in 1738, it was adjudged at 4000 *flo.*, 360*l.*; and was probably bought in, as it was again put up, in 1743, and knocked down at 2650 *flo.*, 238*l.*

The preceding is, perhaps, the picture which is now in the gallery of the Sans Souci.

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60. The Incredulity of St. Thomas. The Saviour is represented standing, with His right arm enveloped in a red mantle, His loins girt with a white drapery, and the rest of His body

uncovered, while St. Thomas, bending on one knee before Him, is extending His right arm, the hand of which His Divine Master places upon His wounded side. In the background are seven other disciples; these are painted in such a subdued tone, as to give the fullest effect to the two principal figures. Engraved in the Tresham Gallery. Noticed by Descamps.

1 *ft.* 10 *in.* by 1 *ft.* 6¼ *in.*—P.

Collection of M. Bicker Van Zwieten, 1741. . 1420 *flo.* 128*l.*

Again in the collection of M. Bischop, of whom it was purchased for John Hope, Esq.

Exhibited in the British Gallery in 1818.

Now in the collection of Henry Philip Hope, Esq.

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61. Nymphs and Fauns dancing.

1 *ft.* 7 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Bicker Van Zwieten, 1741. . 1300 *flo.* 117*l.*

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62. The Holy Family. A composition of six figures. Mentioned by Descamps.

2 *ft.* 10 *in.* by 2 *ft.*—P.

Collection of Loort Van Sanvoort, *Amst.* 1757. 4060 *flo.* 365*l.*

This is, perhaps, the picture which is now in the Gallery of the Sans Souci, at Potsdam.

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63. The Holy Family. This is stated by Descamps to have been finished by Peter Vander Werf.

1 *ft.* 5 *in.* by 1 *ft.* ½ *in.*—P.

Collection of M. Lormier, . . . 1763. . 1305 *flo.* 117*l.*

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64. A Family Subject, in which the artist has introduced the portraits of himself, his wife, and children.

1 *ft.* 8 *in.* by 1 *ft.* 2½ *in.*—C.

Collection of M. Van Zaamen, *Hague*, 1767. . 915 *flo.* 82*l.*

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65. The Entombment. The grouping of this picture represents the body of the Saviour, extended in front, supported at the head by Joseph of Arimathea, while the youthful St. John,

wearing a yellow vest and scarlet mantle, bears up the feet. On the right of the latter stands the sorrowing Virgin, clothed in an ample blue mantle; and behind her are the two Maries, weeping. This admirably composed picture is finished with the most elaborate care.

2 *ft.* ½ *in.* by 1 *ft.* 9 *in.*—P.

Now in the collection of Prince Lichtenstein, Vienna.

Worth 500 *gs.*

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66. The Entombment. In the composition of this picture, the body of the Saviour is represented recumbent, upon some white and blue drapery, supported at the head by Joseph of Arimathea, near whom is the Virgin, attired in blue drapery, carefully removing the crown of thorns from His brows; at the same time, the affectionate Magdalen is bathing His hand with her tears; behind the latter are Mary and Silome. St. John, with other persons, are visible in the background. *See p.* 188.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—P.

This, like most of the master's works, possesses peculiar elegance in the drawing, and surprising neatness in all the details.

Collection of Adrian Paets,	*Rott.* 1713.	.	2650 *flo.*	238*l.*
——— Bicker Van Zwieten.	1741.	.	2000 *flo.*	180*l.*

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67. Christ and the Woman of Samaria. The Saviour, clad in ample garments, is seen in a profile view, sitting on the left; He has one hand raised to His breast, and the other extended at His side, in a position denoting Him to be speaking, and at the same time His attention is directed to the Samaritan woman, who stands opposite to Him, leaning on a vase, and listening with surprise to His discourse. At some distance off are His disciples, apparently approaching. Engraved by Macret, in the Le Brun Gallery.

1 *ft.* ½ *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Lormier,	. .	1763.	. 1000 *flo.*	90*l.*

Exhibited in the British Gallery in 1821.

Now in the collection of the Earl of Derby.

68. The Holy Family. The Virgin, attired in a yellow vest, and a blue mantle, is seated on the ground, bending with maternal affection over the infant Saviour, who lies naked asleep, with a bunch of flowers in His hand; her left hand sustains the Infant's head, and her right is under His leg: St. Joseph reposes in the background. The Babe is brilliantly illumined with light, while the Virgin and St. Joseph are in a half-tone. Engraved in mezzotinto, anonymous, from a picture at that time in the collection of —— Bragge, Esq.

2 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—P. (*arched top.*)

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69. The Holy Family. The Virgin, dressed in a pale yellow striped vest, and a gray mantle, is bending with maternal affection over the Infant, who lies naked on some drapery, extending its arms, and taking with one hand some cherries from a branch held by Joseph. The latter person is on the farther side of the Virgin, partly concealed in shadow; two roses lie on the ground in front. An excellent example of great beauty and perfection. Engraved in the Choiseul Gallery.

1 *ft.* 2½ *in.* by 11¼ *in.*—P.

Formerly in the Lormier collection.

Collection of the Duc de Choiseul,	1772.	.	3700 *fs.*	148*l.*
——— the Duc de la Vallière,	1780.	.	6110 *fs.*	244*l.*
——— M. Le Bœuf, . .	1782.	.	6600 *fs.*	264*l.*
——— M. Destouches, . .	1794.	.	5200 *fs.*	208*l.*
——— M. Vander Pot, .	1808.	.	5225 *flo.*	470*l.*

Now in the Musée at Amsterdam.

Descamps mentions a picture representing the same subject as the preceding, which was painted for the Count Czernini Chrudeniz, in 1717, for 2500 *flo.*, 225*l.*

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70. The Holy Family. The Virgin is represented reclining on the ground, holding in her right hand one of the legs of the infant Saviour, who is lying naked, asleep, upon some drapery before her; and in the shade behind is seen St. Joseph, reposing.

1 *ft.* 9½ *in.* by 1 *ft.* 5½ *in.*—P.

This beautiful picture was painted by the artist, for his patron the Elector Palatine, who presented it to the Cardinal Ottoboni, from whose family it passed into the possession of Welbore Ellis Agar, Esq., and is now in the collection of the Marquis of Westminster.

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71. Susanna and the Elders. The composition represents Susanna sitting naked upon a blue and gold carpet, thrown over a stone bench, on the summit of some steps which descend to the bath; and while in the act of taking some perfume from a silver vase, the sudden appearance of the elders has struck her with terror, which is strongly expressed in her countenance, and by the involuntary action of her hand. Dated 1715.

1 *ft.* 3½ *in.* by 1 *ft.*—P.

Collection of M. Beunengen,	*Amst.*	1716.	800 *flo.*	72*l.*
——— the Marquis de Brunoy,		1749.	6901 *fs.*	276*l.*
——— M. de Poulain,	. .	1780.	4300 *fs.*	172*l.*

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72. Samson and Delilah. The subject exhibits the moment when the faithless harlot, having lulled the unsuspecting Samson to sleep on her lap, has cut off a lock of his hair, and is showing it to an elderly woman, who is just entering the room in surprise; a covered table, on which is a vase, stands by her side; and a tripod, with incense burning in it, is in front. Engraved by Macret, in the Poulain Gallery.

1 *ft.* 1 *in.* by 10 *in.*—P.

Collection of Count Schuylenburg,	*Hague*,	1735.	1400 *flo.*	126*l.*
——— M. Lormier,	. .	*Hague*, 1763.	2005 *flo.*	180*l.*

This is probably the picture which is now in the gallery of the Sans Souci.

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73. The Descent from the Cross.

1 *ft.* 11 *in.* by 1 *ft.* 6⅜ *in.*—P.

Collection of M. Gaillard de Gagny,	1762.	6721 *fs.*	269*l.*

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74. The Game of Dibbs. Two girls and a boy, standing at an arched window; the former are amusing themselves with a game of dibbs, and the latter is looking on; a rich carpet is

thrown over the window sill, the under part of which is decorated with a bas-relief of children. Engraved, No. 88, in the Choiseul Gallery.

9 *in.* by 11 *in.*—P.

Collection of M. de Gaignat, . .	1768.	. 6000 *fs.*	240*l.*
——— the Duc de Choiseul,	1772.	. 12,150 *fs.*	486*l.*
——— the Prince de Conti,	1777.	. 8605 *fs.*	320*l.*

75. A Pair. One represents a boy at a window, in the act of putting a bird into a cage; while his companion stands behind him with a cat.

7 *in.* by 5 *in.*—P.

76. The Companion. A boy at a window, showing a cat a mouse. The boys in both pictures are richly habited. Engraved, Nos. 52 and 53, in the Choiseul Gallery.

Collection of the Duc de Choiseul,	1772.	. 1402 *fs.*	56*l.*
——— the Prince de Conti,	1777.	. 915 *fs.*	36*l.* 10*s.*

77. St. Margaret, clad in a white robe, and blue mantle bordered with gold, treading under her feet the vanquished dragon. An elegant and highly elaborate production. Mentioned by Descamps, in *La Vie des Peintres.*

1 *ft.* 4 *in.* by 1 *ft.* 1½ *in.*—P.

Collection of M. B. de Gagny, .	1776.	. 4801 *fs.*	192*l.*
——— M. Tolozan, . . .	1801.	. 4799 *fs.*	192*l.*
——— Anonymous, . . .	1811.	. 3200 *fs.*	128*l.*
——— M. Villers, . . .	1812.	. 2880 *fs.*	115*l.*
——— Prince Talleyrand, .	1817;	bought with many	

other fine pictures, and sold to Edward Gray, Esq.

Now in the collection of Alexander Baring, Esq. Valued at 300 *gs.*

78. A Pair. Portraits of ladies, half the size of life. One of them is represented in a front view, dressed in white satin, with some roses in her lap; the other (with her face seen in a three-quarter position) habited in blue satin. The backgrounds represent garden scenes.

2 *ft.* 5½ *in.* by 2 *ft.*—C.

Collection of M. Proley, . . .	1787.	. 1830 *fs.*	73*l.*

79. A Bust of the Virgin. The gentle inclination of the head, and the downcast eyes, together with the celestial expression of her countenance, indicate clearly the intention of the artist to represent her receiving the divine annunciation.

7 *in.* by 5½ *in.*—P.

Collection of M. Servad, - *Amst.* 1778. . 650 *flo.* 58*l.*
——— M. Praslin, . . . 1793. . 820 *fs.* 33*l.*

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80. Venus and Cupid, in a Landscape. The beautiful goddess is represented in a profile view, sitting on a bank at the side, apparently giving orders to Cupid, who is near her, armed with a bow and arrow. The landscape exhibits a bold luxuriant scene.

1 *ft.* 5 *in.* by 1 *ft.* ¾ *in.*—P.

Collection of M. Duruey, . . . 1797. . 6000 *fs.* 240*l.*
——— Count Pourtales . . 1826; bought privately by the Writer and Mr. Emmerson, and sold to M. Boursault, 8000 *fs.* 320*l.*

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81. The Fish Woman. She is seen at an arched window, leaning on a block of wood, and holding a knife in her hand. A basket, containing a cloth, some fish, and a bunch of lillies, is placed in a slanting direction against the side, and several slices of salmon are on the sill. Engraved by De Launey, in the Orleans Gallery.

10 *in.* by 7½ *in.*—P.

Imported into England in 1798. Valued at 100 *gs.*

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82. The Young Egg Merchant. A youth wearing a fur cap, seated near an arched ruin, having placed his burden, consisting of a pan of eggs, and a basket on the ground by his side. A party of three travellers are seen approaching the archway. Engraved by De Launey, in the Orleans Gallery.

Imported into England in 1798. Valued at 100 *gs.*

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83. The Judgment of Paris. The youthful shepherd is represented sitting naked, holding the apple of discord in his

hand, and apparently pausing before he awards the prize. The beautiful competitors for pre-eminence, disposed in the most graceful and attractive attitudes, stand before him: Venus, attended by Cupid, is seen conspicuous; one hand is upraised, as if conscious of her superiority, the other is extended to receive the triumphant reward: Mercury, a little remote from the group, is watching the result of the contentious appeal. The lofty mountains of Ida form the background. Engraved by Blot, in the Orleans Gallery.

1 *ft.* 5 *in.* by 1 *ft.*—P.

Imported to England in 1798. Valued at 150 *gs.*

The above is perhaps the one which was sold in the collection of Noel Desenfans, in 1802, for 385 *gs.*

Descamps, in *La Vie des Peintres*, mentions two pictures of this subject, one of them was painted for the Duc d'Orleans, in 1718, for 5000 *flo.*, 450*l.*; the other for Count Czernini Chrudeniz, in 1717, for 5500 *flo.*, 495*l.*

2 *ft.* by 1 *ft.* 10 *in.*—P.

The latter is, perhaps, the one now in the Dresden Gallery. *See p.* 195.

A picture representing the same subject was sold in the collection of Vander Gucht, in 1796, for 255 *gs.*

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84. A Female, supposed to be intended for Cleopatra, having a gold bracelet on her right arm, and partly naked, engaged arranging her hair: in the background is a sphinx. The figure is as large as life, and is seen half-way down.

2 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Coclers, . . .	1799. . .	1500 *fs.*	60*l.*
——— M. Geldermeester, .	1800. . .	600 *flo.*	54*l.*

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85. A Nymph and a Faun. The sylvan lovers are seen sitting together in a shady retreat of an ancient arch, overgrown with shrubs and flowers: the faun has deposited his pipe on the ground, and is closely embracing the nymph in his arms, a group of cupids, a statue of Pan, and of the piping faun.

are visible among the flowering shrubs. This is one of the artist's most elaborate works.

1 *ft.* 2 *in.* by 1 *ft.*—P.

Collection of M. Sereville, . . 1811. . 6000 *fs.* 240*l.*

Now in the collection of the Duchess de Berri.

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86. A Pretty Woman, fast asleep in her chair, of which a man is taking advantage by putting his hand on her bosom. The room is illumined by a candle, placed on the edge of a window.

11 *in.* by 9 *in.*—P.

Collection of M. Muilman, . *Amst.* 1813. . 840 *flo.* 75*l.*

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87. A Nymph and a Faun, seated under the shadow of an oak. The nymph is reclining her head upon the knee of the faun; he has a flageolet in his hand, which he appears to have just ceased playing.

2 *ft.* 7 *in.* by 2 *ft.* 2 *in.*—P.

Collection of M. Geldermeester, . 1800. . 1100 *flo.* 99*l.*

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88. Roman Charity. The suffering old man is represented sitting with his back to the spectator, and his face seen in a profile view; while his affectionate daughter, who is clad in a blue mantle, kneels by him, in the act of mitigating the horrors of hunger and thirst, by the milk from her own breast; her infant lies on the ground, at a little distance from her, on the left.

2 *ft.* $\frac{1}{2}$ *in.* by 1 *ft.* $5\frac{3}{4}$ *in.*—P.

This excellent picture was sold by M. Le Brun to M. Geldermeester, for the sum of 17,000 *fs.*, 680*l.*; and in the sale of the collection of that gentleman, in 1800, it was sold for 3100 *flo.*, 279*l.*

Now in the collection of His Majesty.

A picture representing the same subject was sold in the collection of Henry Philip Hope, Esq., in 1811, for 205 *gs.*

A picture representing the same subject is in the Sans Souci.

1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*

89. The Criminal Connivance of Candaules, King of Lydia, and Gyges, his minister. The scene exhibits the interior of a chamber, with a bed, adorned with silk hangings, and surrounded by a carpet. The Lydian king has retired to rest, and is feigning sleep; while his beautiful queen, having disrobed, stands by the bedside, with her back to the spectator. At this moment a sound has caught her ear, and her attention is in consequence directed towards a door which is partly opened, and Gyges is seen cautiously peeping into the room. An exquisitely-finished work.

1 *ft.* by 11 *in.* (*about.*) *arched.*

Sold by the Directors of the Musée at Amsterdam, in 1828, for 360 *flo.*, 31*l.*

Since bought and imported by Mr. Chaplin. Worth 100*l.*

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90. A Portrait of the Artist, in an oval medallion, surrounded by beautiful infants, who are attaching medals, bearing the painter's family arms, to the frame of his portrait; numerous implements of the art are lying on the ground below.

This picture was presented to Sir G. Page by the Chevalier himself.

Exhibited in the British Gallery in 1822.

Collection of G. W. Taylor, Esq., 1823. . . . . 100 *gs.*

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91. The Immaculate Conception. The Virgin, clad in a blue mantle and a light vest, is represented kneeling on clouds, meekly bending before the supposed presence of the Deity, indicated by light, and the appearance of cherubim hovering over her head. A lovely example of the master.

1 *ft.* 3½ *in.* by 11¼ *in.*—P.

Collection of M. Lapeyrière, . . 1825. . 3350 *fs.* 134*l.*

Now in the collection of M. Boursault, Paris.

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92. The Flight into Egypt. The Virgin, clad in a blue mantle, and holding the infant Saviour with the right hand, is represented in a profile view, apparently hastening on,

accompanied by St. Joseph, who has hold of her left hand, and is also leading his beast. They are passing along the bank of a stream, beyond which are the remains of a portico, backed by a cluster of trees. Engraved in the Musée Français.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

This beautiful picture was presented by the artist to his daughter, who sold it to M. Schuylenburg for 4000 *flo.*, 360*l.*; at the sale of whose collection, at the Hague, 1735, it was again sold for 2500 *flo.*, 225*l.*

Taken from the Louvre in 1815, and restored to the Hague Musée.

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93. Cupid and Psyche, reposing together on a couch.

Now in the Musée at Amsterdam.

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94. A Portrait of the Artist when about forty years of age: he is dressed in a yellow vest, a red velvet mantle, and wears a medal of his patron, the Prince Palatine, suspended to a gold chain round his neck; he holds with his right hand, a picture, representing a lady and a child, said to be intended for his wife and child, and with his left, his palette and pencils. Signed, and dated 1699.

2 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C. (*about.*)

Collection of M. Gævers, . . *Rott.* 1827. . 6000 *flo.* 540*l.*

Now in the Musée at Amsterdam.

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95. A Sylvan Scene. A young faun is seated naked on the right, playing on a pipe, to the sound of which a beautiful nymph is dancing, while Cupid, who is on the farther side of the youth, significantly points to a statue of Pan. A grove of trees forms the background.

1 *ft.* 5½ *in.* by 1 *ft.* 1 *in.*—C.

Now in the Musée at Amsterdam.

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96. Saint Jerome. He is represented as a venerable man, clothed in a tawny-yellow vest, and a red mantle, seated in a

cave, with one hand on his beard; a large book lies open before him; a scroll, a skull, and an hour-glass, are on a rude earth table.

1 *ft.* 5 *in* by 1 *ft.* 2½ *in.*—P.

Now in the Musée at Amsterdam. Worth 203 *gs.*

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97. Portrait of the Artist, when about nineteen years of age; he is represented at a window, resting his arm on the sill, and holding a palette and pencils in one hand, and a picture of a lady and gentleman with the other; his dress consists of a red velvet cap and feathers, and a mantle of similar stuff; a curtain, attached to the upper part of the window, hangs down at the side; and an easel is seen in the background. Signed, and dated 1678.

6½ *in.* by 5 *in.*—P. (*about.*)

According to the date, this little picture was the product of his pencil at the early age of nineteen. It resembles the colour and finishing of Mieris.

Now in the collection of Charles Brind, Esq., 1830.

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98. A Portrait of a Pretty Girl, tastefully dressed, and having on a lace cap; she holds an orange, with the stem and leaf attached to it, in her hand. The background is composed of a landscape, with poplar trees.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P. (*about.*)

Collection of Madame Hoffman, Haarlem.

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99. The Judgment of Solomon. The composition exhibits the king, seated on his throne, extending his right hand, apparently pronouncing the sentence, "Divide the living child in two," &c. The executioner, holding the infant up by the leg, stands in front, with the sword uplifted, ready to strike the blow. The fatal command has developed the real parent, who is prostrate, embracing the babe with one hand, and extending the other to avert the fatal stroke; while the pretended parent, who is on the opposite side, with the dead babe

at her feet, appears to rejoice at the awful sentence. Several officers of state, and other persons, are on each side of the throne. This once beautiful picture has become exceedingly dark by time, and much cracked by the sun.

2 *ft.* 3½ *in.* by 1 *ft.* 9 *in.*—P.

Now in the Florence Gallery.

A duplicate of the preceding picture, painted *en grisaille*, is in the Munich Gallery, *p.* 185.

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100. The Adoration of the Shepherds. The composition represents the Virgin, habited in a brown vest, and a broad blue mantle, seated on the left, in the act of raising some drapery from the head of the Infant, who lies on a crib in the centre, extending His hand towards the shepherds, two of whom are prostrate before Him, as is also an elderly woman; and a third shepherd stands on the farther side of them, leaning on a staff, contemplating the Divine Infant; St. Joseph stands behind the Virgin, and two angels are above.

1 *ft.* 9½ *in.* by 1 *ft.* 2 *in.*—P.

Now in the Florence Gallery. Worth 400 *gs.*

A picture representing the same subject as the preceding was sold in the collection of John Purling, Esq., 1804, for 265 *gs.*, *p.* 198.

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101. A Portrait of the Artist, when about forty years of age, represented in nearly a front view, dressed in a crimson vest and yellow mantle; he is seated on the left, with a palette and pencils in one hand, and is holding a picture with the other.

2 *ft.* 7 *in.* by 2 *ft.*—C.

Now in the Florence Gallery.

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102. Adam and Eve bewailing over the dead body of Abel. The murdered youth lies in a fore-shortened position on the front; and Adam, bending on one knee, with his hands clasped together, hangs his head in silent grief over the corpse; while Eve has sunk on both knees, her hands united, and her coun-

tenance directed upwards, is apparently pouring forth the agony of her soul in loud complaints. Engraved in the Musée Français.

1 *ft.* 4½ *in.* by 1 *ft.* 1½ *in.*—P.

Removed from the Louvre in 1815, and restored to the Royal Palace at Turin. Worth 350 *gs.*

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103. Portraits of a Lady and a Gentleman. The former is represented in an erect position, playing on a mandolin; her light hair is disposed in curls, and her dress consists of a white satin robe, a blue skirt, and a red mantle; she is accompanied in the music by the gentleman, who sits on her left, with a bass-viol in his hands: a dog is at their feet. Exquisitely finished.

1 *ft.* 6½ *in.* by 1 *ft.* 2 *in.*—P.

Now in the collection of the Baron Van Brienen Vande Grootelindt.

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104. A Portrait of one of the Artist's Brothers. This was one of the painter's first performances, after quitting his master, Eglon Vander Neer; and that artist was so pleased with it, that he presented his young friend the sum of nine *ducatoons* for it.

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105. Bacchus and Ariadne.

A picture of this subject is stated, by Descamps, to have formerly been in the collection of M. Fagel.

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106. Jephtha's Daughter going out, with music and dancing, to meet her father.

Formerly in the collection of M. Van Slingelandt.

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107. Danaë receiving the Golden Shower. The beautiful daughter of the King of Argos is here represented in a recumbent position on a couch, leaning one arm on a pillow, and with the other raising some drapery which covers her loins, in which she is assisted by a cupid, bending on one knee by her side, while another cupid is seated at her feet: a curtain is

suspended to the arched top. This description is taken from an engraved outline of the picture.

1 *ft.* 10 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Van Dam, Dort, 1828.

The following Eight Pictures are in the Gallery of the Sans Souci, at

POTSDAM.

108. Lot and his Daughters in a Cave.—*See description, pp.* 196 *and* 197.

1 *ft.* 5 *in.* by 1 *ft.* 3 *in.*—P.

109. The Prodigal Son with Harlots.—*See notice, p.* 198.

2 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—C.

110. Samson and Delilah.—*See description, p.* 202.

1 *ft.* 1 *in.* by 10 *in.*—P.

111. Roman Charity.—*See description, p.* 206.

1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*—P.

112. Saint Jerome Meditating.—*See notice of a similar description, p.* 208.

113. The Salutation of Elizabeth.—*See notice of the same subject in the Munich Collection, p.* 186.

114. Jacob blessing the Sons of Joseph.

1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*—P.

115. Abraham sending away Hagar and her Son Ishmael.—*See description of the same subject, pp.* 185 *and* 194.

116. Diana seated in a Landscape.—*See description in the Louvre Collection, p.* 192.

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117. A Beautiful Female, meditating over a book, while two children are playing near her.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Lormier, *Hague*, 1763. . 3010 *flo.* 271*l.*

The following Ten Pictures were purchased of the Artist, a short time before his death, for Sir Gregory Page, Bart., for the sum of 33,000 *flo.*

118. Hercules and Dejanira.
119. The Virgin at the Tomb.
120. A Magdalen.—*See description, p.* 192.
121. The Nativity.—*See description, p.* 198.
122. The Finding of Moses.—*See description, p.* 193.
123. Seleucus and Stratonice.—*See description, p.* 193.
124. Joseph and Potiphar's Wife.—*See description, p.* 192.
125. Venus and Cupid.—*See description, p.* 204.
126. Roman Charity.—*See description, p.* 206.
127. A Faun and two Nymphs.—*See description, p.* 191.

SCHOLARS AND IMITATORS

OF

ADRIAN VANDER WERF.

Peter Vander Werf was an excellent scholar of his brother Adrian, under whom he attained such proficiency in the art, as to be able most materially to forward his brother's pictures, and also to copy them with surprising exactness: these copies, being afterwards retouched by Adrian, were frequently sold as his performances.

He also painted original compositions and portraits, which, though not equal in elaborate finishing to the works of his brother, yet possess very considerable merit; and some of the former have occasionally sold for large prices. He was born in 1665, and died in 1731.

Henry Limborgh. The works of this clever painter bear striking evidence of the school from whence the master derived his knowledge in the art; the same livid hues in the colouring, and melting tenderness in the finishing, are observable in his pictures, as generally characterise those of his master's. He was, however, in every respect, greatly inferior to him; and although he may have succeeded in copying Adrian's pictures, his original productions, representing historical and fancy subjects, and portraits, have neither the elegant style of drawing,

graceful air in the figure, or exquisite finishing, which were inseparable from the works of Vander Werf. Limborgh was born at Rotterdam in 1675.

Philip Van Dyck was a pupil of Arnold Boonen, of the school of Schalcken, but being contemporary with Adrian Vander Werf, and knowing the high reputation that artist had acquired, he was, perhaps, induced to attempt an imitation of his style and effect; and in this he has occasionally so far succeeded, as to deceive the inexperienced. His pictures, which usually represent fancy subjects, are treated with much taste, and are executed in a bland and pleasing style. He died at the Hague, in 1752.

PETER DE HOOGE, OR HOOGH.

Biographers know little of this excellent artist, whose birth they (very erroneously) date in 1643;* and, with perhaps no better foundation, suppose him to have been a scholar of Berghem. From such uncertain and scanty information, nothing of value or interest can be derived. In the absence of all correct information, we may fairly conclude, from the originality of style observable in his works, that he was the author of it; and to his genius alone was he indebted for that perfection which he attained in his peculiar walk of art.

A reference to the catalogue of his pictures, will show, that he confined his studies to the representation of the interiors of Dutch apartments, or the back courts of their houses; in the former are usually introduced cavaliers and ladies, richly habited in the costume of the period, engaged in a concert of music, cards, conversation, or domestic employments; in the latter a small party drinking and smoking, or servants occupied in some household work. But whether the picture exhibits the interior of a room, or the court of a house,

* Many of this master's best works are dated 1658, which, according to the above, as given by Descamps, and copied by other writers, would make him only fifteen years old.

the beauty of the piece consists chiefly in the extraordinary effect of daylight or sunshine diffused throughout it, and the close adherence to aerial truth in the gradations: those pictures which are the most luminous, are, consequently, the most esteemed.

His best works are painted with a rich *empasto* of colour, and a firm yet free pencil; and this mastery of hand is sometimes too palpable in the delineation of the faces and extremities of his figures to be agreeable to the eye; in all other respects they accord most admirably with the subject represented.

It is quite clear that the works of De Hooge made no impression upon contemporary amateurs; and, like the productions of Cuyp and Hobbema, a few florins was, perhaps, considered sufficient for a picture which has since sold for as many hundreds.

The period of De Hooge's death remains in the same state of uncertainty as his birth; the former event must have taken place after the year 1670, as there is at Leyden an excellent picture bearing that date.

THE

WORKS

OF

PETER DE HOOGE, OR HOOGH.

1. PAYING the Hostess. Three men and two women, in an apartment paved with black and white marble; one of the latter, dressed in a gray gown, and a scarlet skirt, stands in the centre, with a piece of money in her hand, apparently complaining to the cavalier, who has given it to her, of its insufficiency; the latter, wearing a buff jerkin, a cuirass, and a large black hat, has his hand in his pocket, but seems reluctant to increase the sum: the remaining three persons are at a table near a window; of these two are seated, and the third (a female) stands with her back to the casement. Signed, and dated 1658. This is an excellent example of the master.

2 *ft.* 4 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Braamcamp, . . 1771. . 500 *flo.* 45*l.*
Now in the collection of the Marquis of Bute. Worth 400 *gs.*

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2. The Social Party. The interior of a room, with a window on the right, the casement of which is open; near it are a company of two ladies and two gentlemen, disposed round a table, covered with a tawny-coloured cloth; one of the former dressed in a white satin jacket, embroidered with gold, and a scarlet skirt, is seated, holding a glass, which a gentleman, standing on her right, is filling with liquor; the other female stands at the side of the table; and the second gentleman, wearing a large hat, and a yellow jacket, sits with his back

towards the window, with a pipe in his hand: an antique chair, with a cushion on it, and a dog lying asleep, are near the front: an open door, in the back of the room, shows an adjoining apartment. A luminous effect pervades the scene.

2 *ft.* 3 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Braamcamp, . . 1771. . 420 *flo.* 38*l.*
Now in the collection of Henry Philip Hope, Esq. Worth 400 *gs.*

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3. Domestic Occupation. The interior of a room, brightly illumined by a window, in which is seen the mother of a family, seated near a bed, combing a child's hair; an open door shows an adjoining apartment.

4 *ft.* 5 *in.* by 3 *ft.* 6 *in.*—C.

Collection of M. Braamcamp, . . 1771. . 610 *flo.* 55*l.*
Now in a private collection at Amsterdam.

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4. The Interior of an Apartment, in which a woman is seated near a bed, dressing a child; and various articles of furniture are distributed about the room: an open door gives a view into a second room, in which are several people.

1 *ft.* 9 *in.* by 1 *ft.* 7 *in.*—C. on P.

Collection of M. Braamcamp, . . 1771. . 610 *flo.* 55*l.*
——— M. Vander Dussen, . 1774. . 750 *flo.* 67*l.*

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5. A Card Party. The interior of a room, hung with gilt leather, paved with black and white marble, and illumined by two lofty windows, one of which is covered with a green curtain. In front of a handsome protecting chimney, on the right, are a lady and a gentleman seated, playing at cards; the former, dressed in a scarlet silk vest, a lace kerchief, and a yellow silk skirt, sits nearest the spectator, and is in the act of showing her cards to a gentleman, who stands behind her, with a glass of wine in his hand, apparently directing her in the game; a lady and a gentleman, in close conversation, are near a window, in the back of the room; and a page, in a blue

dress, is entering at a side door, with a bottle in his hand. This picture, although possessing less of that brilliant effect of light, so much admired in his works, is, nevertheless, an example of great beauty, both in its harmony of colour and deceptive effect.

2 *ft.* ½ *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Paillet, ...	1777.	680 *fs.*	27*l.*
——— M. Tolozan, ...	1801.	1350 *fs.*	54*l.*

Valued by the Experts du Musée, 1816, 4000 *fs.* 160*l.*; but would sell in England for 400*l.*

Now in the Louvre.

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6. A Music Party, consisting of three ladies and three gentlemen. They are represented in the interior of a room, paved with black and white marble; amongst them is a lady, habited in a blue satin robe, bordered with gold, and a white satin petticoat; she is seated in front, with a music book on her lap, holding a glass in her hand, which a gentleman of distinction is filling; another lady, also richly dressed, is tuning a guitar; whilst a gentleman, sitting by her, holds her music book; at the same time, a lady and a gentleman, seen on the left, appear to be playing a duet: the door of the room is half open, and two persons are seen talking together on the terrace of a mansion-house, which is illumined by sunshine.

3 *ft.* 5½ *in.* by 4 *ft.* 1½ *in.*—C.

Collection of M. L'Abbé Geveney, 1779. (Withdrawn.)

Now in the possession of Messrs. Woodburn.

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7. A Music Party. A company of ladies and gentlemen, five in number, all richly dressed, forming a music party, round a table, on which are refreshments; the principal persons are two ladies, each playing on the guitar; one is standing, the other is seated. The scene lies in a vestibule, opening on a garden to the left, upon which the sun shines with great splendour.

2 *ft.* 9 *in.* by 4 *ft.*—C.

Collection of M. L'Abbé Geveney, .	1779. .	697 *fs.*	28*l.*

8. The Interior of a Room. A gentleman, dressed in a morning gown, is standing before a window, apparently engaged at his desk, which (together with an open book) is placed upon a table, covered with a carpet; a travelling bag, a pouch, and a map, are hanging against the wall; a chair, and other accessories, occupy the foreground. This is painted in the master's luminous manner.

2 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Van Slingelandt, 1785. . 600 *flo.* 54*l.*

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9. The Interior of a Room. A lady, wearing a morning dress, is seated near a bed, looking with maternal affection at a child, which lies in a cradle by her; a dog is close to the front; and a child is seen at a door in the back of the room, which is illumined by sunshine.

2 *ft.* 10 *in.* by 3 *ft.* 2 *in.*—C.

Collection of M. Marin, ... 1790. . 1500 *fs.* 60*l.*

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10. The Interior of a Room. A young woman, suckling her child, is seated on the right; and a servant is occupied near the chimney. Another room, with the sun shining in it, is seen through an open door on the same side; a cradle, having a woollen cover, a dog, and other accessories, complete the picture.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Helsleuter, . . . 1802. . 1020 *fs.* 41*l.*

——— M. Panné's Sale, . . 1819. . . . . 166 *gs.*

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11. A Lady, dressed in a red velvet jacket bordered with ermine, and a skirt of a similar colour, sitting in a chamber, with a cushion in her lap, in the act of taking some money out of her purse to give to her servant, who stands near her, with a market pail on her arm; the latter is accompanied by a child, holding by her apron: a table, covered with a carpet, on which are a bottle and a glass, stands on the right, near a window.

2 *ft.* 4½ *in.* by 2 *ft.* ½ *in.*—C.

Collection of M. Danser Nyamn, . 1797. . 400 *flo.* 36*l.*
——— M. Rootham, *Amst.* . 1826. . 1185 *flo.* 100 *gs.*
Now in the collection of Sir Charles Bagot.

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12. The Interior of a Bedroom, with a lady sitting before the chimney, suckling a child, and apparently speaking to a servant, who has a tin pail on her arm, and is in the act of extending her hand to a child at her side: a door, half open, presents a view of some houses on the other side of a canal, which is illumined by the sun.

1 *ft.* 11 *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Helsleuter, . . 1802. . 1501 *fs.* 60*l.*

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13. A Music Party. A company of three ladies and a gentleman, assembled under a vestibule of rich architecture; two of the former are sitting near a table, covered with a Turkey carpet, and a third stands near them, with her back to the spectator: at some distance off, on the left, is seen a canal, with houses on its bank.

2 *ft.* by 1 *ft.* 8 *in.*—C.

Collection of M. Helsleuter, . . 1802. . 809 *fs.* 32*l.*

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14. The Interior of a Room, in which are a woman seated near a chimney, with a basket of pears in her lap, and a child near her, showing one of them to a maid-servant.

2 *ft.* 4 *in.* by 2 *ft.* 5 *in.*—C.

Collection of M. Geldermeester, . 1800. . 185 *flo.* 17*l.*

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15. A View, looking down a narrow street, bounded on one side by the walls of the town of Utrecht, above which are seen the houses, and the steeple of a church; and on the other side by a house, against which grows a vine. On the foreground are a woman, carrying a dish of roasted apples under her arm, and a child walking by her side; and at the end of the street is a gentleman in black, going towards a door. The appearance of a fine summer's evening lends a peculiar charm to a scene,

which nothing less than consummate art could have rendered either interesting or picturesque.

2 *ft.* 4 *in.* by 2 *ft.*—C.

Collection of M. Helsleuter, . . 1802. . 3440 *fs.* 138*l.*
——— M. Muller, . *Amst.* 1827. . 6450 *flo.* 550*l.*
Bought by Mr. Emmerson.
Now in the collection of Alexander Baring, Esq.

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16. The Interior of a Room, with an open door at the back through which is seen a passage, with a window admitting the sun's rays. On the right and front are a woman, seated, holding a child in her lap, which she appears to have just taken from a cradle near her; and towards the middle of the room stands a girl, with a little dog in her arms.

2 *ft.* by 1 *ft.* 6 *in.*—P.

Collection of the Count de Vaudreuil, 1784. . 2600 *fs.* 104*l.*
Exhibited in the British Gallery in 1815; and then in the collection of the late Lord Mulgrave.

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17. An Interior, with Figures; exhibiting an illusive effect of light.

Collection of Lord Rendlesham, . 1806. . . . . 120 *gs.*
The preceding is, perhaps, the same which was again put up to sale in the same nobleman's collection, in 1809, and sold for 51 *gs.*

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18. The Interior of a Room, in which are seen a woman and a child descending a staircase; another woman is going down a passage, towards an open place like a court.

2 *ft.* 2 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 2075 *flo.* 186*l.*

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19. A Lady, richly dressed, seated near a cradle, with a child in it; a basket of linen is on a table, covered with a Turkey carpet, which occupies the right: the street door is open, and a view of the houses on the opposite side is given.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Van Leyden, . . 1804. . 1930 *fs.* 77*l.*

20. A Music Party. The subject is represented in a handsome apartment, with a marble floor. The principal group consists of a lady and two gentlemen, near whom is a child, wearing a hat and feathers; two other persons, conversing together, are seen near a door, in the back of the room.

2 *ft.* 6 *in.* by 2 *ft.*—C.

Collection of M. Grand Pré, . . 1809. . 2620 *fs.* 105*l.*

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21. A Company of four Persons in a Room. One of them, having the appearance of a cavalier, is presenting a glass of wine to a lady, who is seated near the chimney; and the figure of another gentleman, in a gray mantle, is reflected in a looking-glass. This is a slight and broadly-painted picture.

4 *ft.* by 2 *ft.* 11 *in.*—C.

Collection of M. Grand Pré, . . 1809. . 1103 *fs.* 44*l.*

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22. The Interior of a Room, with a lady, seated, giving apples to a child, which a servant has just brought in; a table covered with a carpet, and other accessories, complete the composition.

2 *ft.* by 1 *ft.* 8 *in.*—C.

Collection of M. Sereville, . . . 1811. 2000 *fs.* (bt. in) 80*l.*

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23. A Woman, seated, holding a swaddled infant in her lap; a stool stands near her, and a cat is crouching by her side: within a passage, leading from the room, are a child and a man.

1 *ft.* 8 *in.* by 2 *ft.*—C.

Collection of M. Muilman, *Amst.* 1813. . . 640 *flo.* 58*l.*

A picture, corresponding with the above description, was sold in the collection of Madame Hogguer, . 1817. . 310 *flo.* 28*l.*

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24. The Interior of a Room, with a marble floor, and a window having a scarlet curtain suspended at its side, and six pictures docorating the walls. Close to the front is a maid-servant, with her back to the spectator, sweeping the floor; a table, covered with a scarlet cloth, two chairs, and a

coffer, compose the furniture of the room; and another chair is seen in an adjoining apartment. An open door gives a view across a small court, which is bounded by a house: the brilliant rays of the morning sun illumine the place.

11 *in.* by 1 *ft.* 1 *in.*—C.

Collection of Madame Hogguer, *Amst.* 1817. . 765 *flo.* 68*l.*

——— the Prince de Garvé, Brussels. Bought by the Writer, in 1830.

Now in the collection of Baron Puthon, at Vienna.

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25. The Interior of a Room, paved with yellow tiles, in which are a young woman and a girl; the former, dressed in a red jacket, and a blue skirt, appears to have just quitted a pantry, whither she had been to draw liquor, and is in the act of offering a jug of it to the child: the cellar (or pantry) is lighted by a small window. A second open door shows the interior of a small room adjoining, brightly illumined, in which are a chair and a picture. An excellent work of the master.

2 *ft.* 2 *in.* by 1 *ft.* 11½ *in.*—C.

Collection of M. J. D. Bruyn, *Amst.* 1798. 2600 *flo.* 234*l.*

——— M. Smeth Van Alpen, 1810. 3025 *flo.* 272*l.*

——— Madame Hogguer, *Amst.* 1817. 4010 *flo.* 361*l.*

Now in the Musée at Amsterdam. Worth 600*l.*

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26. Soldiers Gambling. The interior of a public-house, in which is seen the landlady filling a pipe, whilst a cuirassier and another soldier are playing at cards.

In a sale at Mr. Christie's, 1819 (bought by Mr. Woodburn), 110 *gs*

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27. A View in a large open Court, and the adjacent buildings, represented under the effect of a fine summer's evening. Near the arched door of a house, on the left, sits a portly woman, in a black cloak, and a red skirt, with her back to the spectator, occupied at her spinning-wheel; at the same time a maid-servant, dressed in a yellow bodice, and a blue skirt, is

advancing towards her, carrying a pail and a pitcher in her hands. The houses at the extremity of the court are enclosed with red boards, and the steeple of a church rises beyond them.

2 *ft.* 2½ *in.* by 1 *ft.* 9 *in.*—C.

Collection of R. Bernal, Esq. . . . 1824. . . . 150 *gs.*
Bought by Mr. Peacock.
Now in His Majesty's collection.

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28. The Interior of a Room, with a large window, partly covered by a red curtain. A lady, holding a little dog under her arm, is addressing herself to a young man, who, upon entering, salutes her respectfully; another female is busy at work. A canal, and some trees, are seen through an open door in the back of the apartment.

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. Lapeyrière, . . 1825. . 1800 *fs.* 72*l.*

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29. The Interior of a Chamber, in which is a female making a bed; her attention at the same time is directed to a child that has just opened the door, and is standing with its hand on the latch. The open door gives a view, down a passage, to a garden: various objects are distributed about the front room.

1 *ft.* 7½ *in.* by 1 *ft.* 11½ *in.*—C.

Collection of Lord Radstock, . . 1826. . . . . 70 *gs.*
Now in the collection of the Marquis of Stafford.

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30. A View in the Back Court of a House, having an open door at the end of it, with an ascent of two steps to enter a garden. Near the centre of the court is seated a gentleman, about to enjoy his tankard and pipe, with which a woman, standing before him, has provided him, and whom he has invited to take a glass, which she is in the act of drinking; at the same time a child is crossing the court, with a pot of embers in her hand. This excellent picture was painted in the artist's best

time, and posseses, in an eminent degree, the interesting charm of deception, for which his best works are so much esteemed.

2 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—C.

Sold by the Writer, in 1822, for 300*l.*

Now in the collection of W. Wells, Esq., Redleaf.

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31. The Interior of a Room, brilliantly illumined by sunshine. The mistress of the house is represented, seated, holding a child in her lap, which she appears to have just taken from a cradle, placed by her side; at the same time a maid-servant is engaged sweeping the floor: a view into the street is obtained through an open door in the back of the apartment.

1 *ft.* 2 *in.* by 1 *ft.* 4½ *in.*—P.

Collection of M. Schimmelpenninck, *Amst.* 1819. 799 *flo.* 72*l.*

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32. The Interior of a Room, in which are a lady and a gentleman, standing near a window; the former holds a letter in her hand: behind them is a servant at needlework, and on the right and front are a greyhound and a spaniel at play. On the opposite side is seen a female, entering from a passage, with a basket of linen in her hands; and through an open doorway, at the end of the apartment, another room is shown, in which is a single figure. This is a luminous and excellently-painted picture.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—C.

Now in the collection of John Lucy, Esq., Charlecote Park.

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33. A Card Party. The company consists of three ladies, and three gentlemen, disposed round a table, covered with a Turkey carpet. One of the former, dressed in a scarlet gown, and a lace kerchief, is seated on the right, with her back to a window, in the act of drawing a card from her hand; a cavalier stands by her side, smoking; her adversary, dressed in black, sits on the farther side of the table. A second lady, wearing a blue silk dress, embroidered with gold lace, stands in the centre of the room, with a glass of wine in her hand; and a gentle-

man sits, very much at his ease, by her side, having his hat and feathers in his lap.

2 *ft.* 3 *in.* by 2 *ft.* 8¼ *in.*—C.

Collection of Chevalier Erard, . . 1832. . 803 *fs.* 32*l.*

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34. The Interior of a Room, with a window high up, on the right, near which are two ladies, and two gentlemen; one of the latter, wearing a black coat, a wig, and coif, sits in the centre, with his hand on the wrist of a lady, who is seated by his side, leaning on a covered table. A second lady, dressed in a red jacket, bordered with ermine, and a blue skirt, stands by the window, replenishing her glass; and the remaining gentleman stands on the farther side of the table, with a pipe in his hand. This is a good example of the master.

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—P.

Now in the collection of Baron Delassert.

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35. A Music Party. The interior of a room, in which are a company of two ladies, and a gentleman, seated at a table, covered with a Turkey carpet, amusing themselves with wine and music. The light is subdued in this apartment, in order to give effect to the sunshine observable in the street, through an open door, at which a second gentleman stands, with his back to the spectator.

2 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C. (*about.*)

Now in the collection of Baron Steengracht. Worth 150*l.*

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36. A Woman making a Bed. The interior of a room, in which are seen a woman, occupied in making a bed, and a child standing near her. Various objects of furniture are distributed about the apartment, at the end of which is an open door, showing the adjacent houses and trees, brightly illumined by the sun.

1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—(*about.*)

This picture was formerly in the collection of M. Six Van Hillegom, and was brought to England by Mr. Chaplin.

37. A Girl cleaning Fish. A view of the paved court of a Dutch residence, represented under the appearance of a clear and beautiful day. The house, overspread with a vine, is on the left, and a pump, of picturesque form, is close to its side. A girl is at the trough, occupied cleaning fish, while her mistress stands by, with her back to the spectator, looking on. The view terminates with a garden and a fence, at the side of which is seen a man, descending some stairs to the court.

2 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—C. (*about.*)

This excellent picture is now on sale at Amsterdam.

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38. The Good Housewife. The interior of a room, with a large oak wardrobe, inlaid with ebony, on the right, into which the mistress of the house is depositing linen, assisted by a servant (or, from the elegance of her dress, more probably her daughter), who takes it from a large basket, which stands close to them; in the back of the room are a large window and an open door; at the side of the latter stands a child, playing with a stick and ball; a winding staircase, and a chair, with a cushion on it, fill up the left of the apartment. Signed P. de Hoogh, 1663. Although this picture does not possess the brilliant and luminous effect which is so much coveted in this master's works, yet it has the charm of such truth and reality in appearance, that it may justly be reckoned amongst his best works; the drawing and finishing are singularly perfect.

2 *ft.* 3½ *in.* by 2 *ft.* 6 *in.*—C.

Collection of Baron Lockhorst, Rotterdam, 1726; sold with the collection, and taken to Scotland; afterwards purchased by the Writer, in exchange, for 500*l.*

Collection of Mr. Smith, by Mr. Stanley, 1828; (bought in) 380 *gs.*

Now in the collection of M. Six Van Hillegom, Amsterdam.

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39. A Lady, habited in a scarlet jacket, and a gray petticoat, bordered with gold lace, seated near a fire, feeding an infant, which she holds on her left arm, enveloped in a blanket;

her attention at the same time is arrested by the approach of a female domestic, with a dish of fish, which she appears to have received from a woman, who stands without the door of the room: a cradle, with a brown mantle lying on it, stands in front; a screen, various pictures, and other objects, complete the furniture of the apartment.

2 *ft.* 7¼ *in.* by 2 *ft.* 9¾ *in.*—C.

Now in the possession of Mr. Artis.

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40. The Interior of a Room, with two large windows at the back, the lower parts of which are darkened: near the middle of the apartment is a lady seated, with her back to the spectator, engaged reading a book; on the left front stands a chair, with a dish of fruit on it; farther is a chest, covered with a green baize; and on the floor lie a pair of lady's slippers. The room is illumined with a feeble ray of sunshine, which produces an illusory, though not a powerful effect. Drawn in lithography, by Piloti.

2 *ft.* 3¾ *in.* by 1 *ft.* 11½ *in.*—C.

Now in the Munich Gallery. Worth 200 *gs.*

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41. The Interior of a Room, in front of which is seated a lady, engaged reading a paper, which a man, who stands before her, appears to have just given her; at the same time a female servant, with a glass and jug in her hands, is seen approaching from a door on the right, through which is seen a passage, with a window in it: the whole is agreeably illumined by another window, having a red curtain at the side.

2 *ft.* 4½ *in.* by 2 *ft.* 9 *in.*—C.

Collection of Prince Beauharnois, Munich, 1826. Worth 350 *gs.*

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42. A View in a Garden at the back of a house, with a path in front of it, on which are a woman and child.

2 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C. (*about.*)

43. The Companion. The interior of a room, with a window in the back of it, and a woman seated in front of the apartment, with a child in her arms. Although these pictures are well painted, they possess very little of that effect for which this artist is so justly admired.

2 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C. (*about.*)

Collection of M. Van Loone, Amsterdam, 1825.

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44. The Interior of a Room, paved with gray and white marble, in which a lady, dressed in a scarlet jacket, a yellow skirt, and a white apron, is seated, leaning back in her chair, and apparently listening to a gentleman, who sits at the side of a table, reading from a paper, which he holds in his hand: he is habited in the costume of the period, and has on a gold-laced hat. This is a highly-finished production.

2 *ft.* 6½ *in.* by 2 *ft.* 4 *in.*—C.

Now in the collection of the Baron Van Brienen Vande Grootelindt, Amsterdam.

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45. The Interior of a Room, with a window composed of stained glass, concealed in part by a red curtain. A woman, dressed in a dark-coloured jacket, and a scarlet skirt, stands near a door, in the act of taking a basket of fruit from a boy, wearing a gray dress and a white cap. The open door gives a view across a vestibule, down a passage, at the end of which is seen a woman at the half-door of a house. This is a clear and most satisfactory example of the master.

2 *ft.* 4½ *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of the Baron Van Brienen Vande Grootelindt, Amsterdam.

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46. The Interior of a Room, having a window at the side, near which is seated a cavalier, with a glass of wine in his hand; he is apparently conversing with a woman, who sits opposite to him, at needlework. Through a doorway, at the back of the room, are seen a river, and some vessels at anchor.

This part is brightly illumined by sunshine, the room being kept in half-tone.

1 *ft.* 9 *in.* by 1 *ft.* 6 *in.*—C.

Collection of the King of Bavaria, 1826.

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47. A View in the Back Court of a House, looking towards a building, which has a lofty arched passage through it, paved with marble, at the end of which are seen a street, and some trees, upon the step of the passage, in front, is seated a child, dressed in a gray frock and yellow skirt, with a dog in her lap; and under a covering of vine trellis (in a recess, formed by some walls, and the corner of the house), are three men seated at a table, regaling, and a woman standing near them, with a glass of wine in her hand: various objects, among which are a cask and a pot, concur to give picturesque effect to the scene, which is brightly illumined by the appearance of the most perfect daylight. Signed, and dated 1658.

2 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—C.

This excellent picture was formerly in the collection of Mr. Walscott, at Antwerp, and was bought, a few years back, by the present proprietor, at a large price, at Berlin.

Now in the collection of Edward Solly, Esq.

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48. A Card Party. The interior of a room, with a gray and white marble floor, and a large window in the back of it. divided into four compartments, and covered in part by a transparent red curtain. A company of three gentlemen and a lady are assembled round a table near the window; one of the former, wearing a black velvet jacket, yellow stockings, and high-heeled shoes, is seated close to an open door, in the act of drinking out of a goblet. At the opposite end of the table sits the lady, playing at cards with a gentleman, seated on her right, while the remaining gentleman stands on her left, observing the game; the latter has on a hat decked with a plume of red and white feathers, and a doublet of light gray cloth, with pink ribands at the skirt; a cloak of a similar colour

hangs upon some pegs, behind him; and on the same side, close to the wall, stands a form, covered with scarlet velvet. Through the doorway, already noticed, is seen a female servant crossing a court, with a jug and some pipes; and behind her is a house with an arched passage, leading into a garden. Dated 1658. The extraordinary luminous effect which pervades this picture, renders it the admiration of every beholder. It is painted with singular mastery of hand, and exhibits throughout a consummate knowledge of the principles of art.

2 *ft.* 6 *in.* by 2 *ft.* 1½ *in.*—C.

It was purchased about the year 1820, of a Mr. Hulswit, at Amsterdam, for 4500 *flo.*, 300*l.*, and sold to Baron Mecklenbourg, of whom the Writer bought it, in 1825, for 15,000 *fs.*, 600*l.*, and sold it to His late Majesty in 1826.

Exhibited in the British Gallery in 1826 and 1827.

Now in the Royal Collection.

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49. A Company, composed of two Gentlemen and a Lady, disposed round a table placed near a large window. The lady, dressed in a black velvet jacket and a scarlet petticoat, stands, with her back to the spectator, holding a glass of wine to the light, which appears to attract the attention of a gentleman, wearing a yellow jacket with straw-coloured sleeves, who sits at the end of the table, opposite the window, having his gray cloak thrown across his lap, and his hat and feathers lying on his knee; the second gentleman, seated at the farther side of the table, is amusing himself with two tobacco pipes. At the same time a woman servant, with a pot of embers in her hand, is crossing the room, in front of a large projecting chimney, over which hangs a picture. A brilliant light is admitted at the window, which falls upon the group of figures, and is admirably diffused throughout the room, producing the most natural and agreeable effect.

2 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Van. Leyden, . . 1804. . 5500 *fs.* 220*l.*

It was purchased, with a collection of Dutch and Flemish pictures, of the Count Pourtales, 1820, by the Writer, in conjunction with Mr. Emmerson, and sold to the Right Hon. Sir Robert Peel, Bart.

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50. A View of a Dutch Court, [illegible] a [illegible] house, with a [illegible] door way and passage [illegible] of the end of which are seen a second court, [illegible] a house. The front court is enclosed by a high wall [illegible] side of the house, with vine [illegible] are a woman and child, descending [illegible] woman is seen in the middle of the passage, [illegible] and a broom, with various local [illegible] the composition, which, however uninteresting in description, is rendered in the picture magically attractive; [illegible] resemblance to nature, [illegible] and colour, that [illegible] and dated 1658.

[illegible]

[illegible] 1810. 2075 *flo.* 1877.

[illegible] purchased by Mr. [illegible] and sold to the Right Honourable [illegible]

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51. The Interior of a [illegible] with an open door at the end of it, through which are seen a street, with a canal and houses: this part is brilliantly illumined with sunshine, the room being feebly enlightened by a large window at the side of the door. Near the former is seated a lady, whose [illegible] is [illegible] towards a man, in the act of [illegible] a black dog is in the room, and a child [illegible] outside of the door. Dated 1670.

[illegible]

Collection of Madame Clauzel, Leyden, [illegible]

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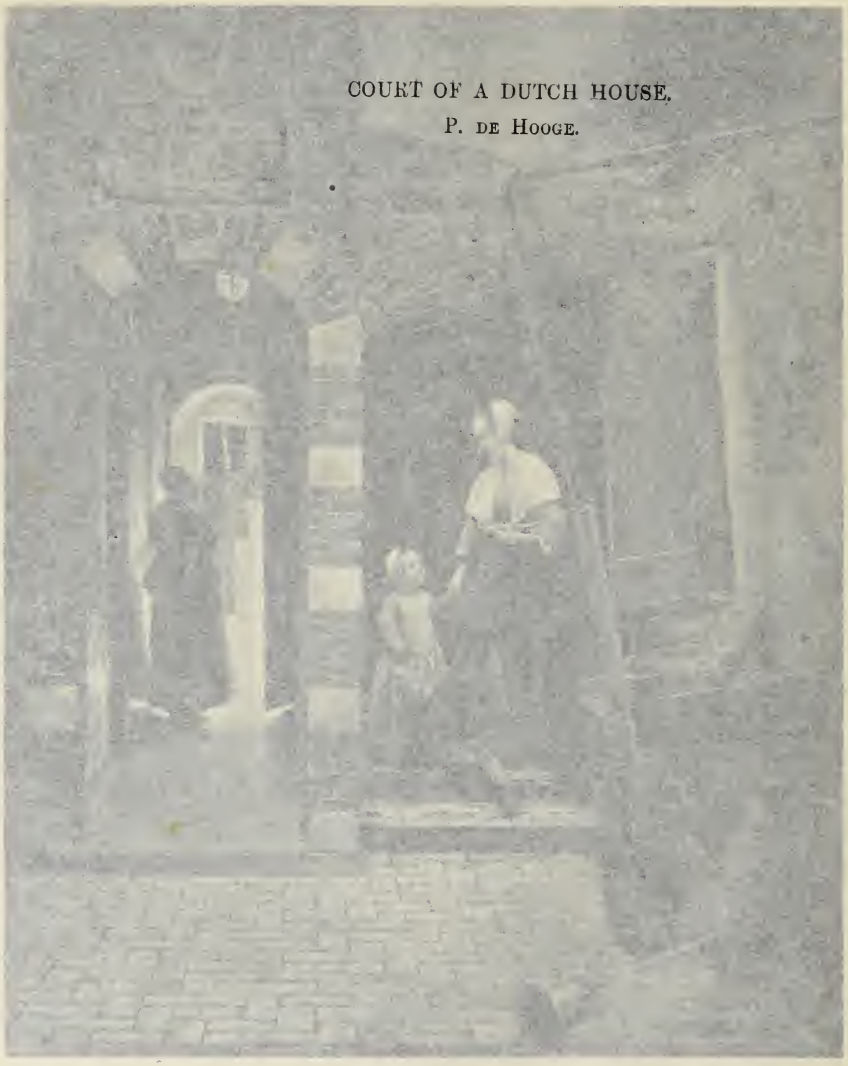
52. The [illegible] of a house, with a [illegible] of the left side [illegible]



COURT OF A DUTCH HOUSE.

P. DE HOOGE.

It was purchased, with a collection of Dutch and Flemish pictures, of the Count Portales, 1826, by the Writer, in conjunction with Mr. Emmerson, and sold to the Right Hon. Sir Robert Peel, Bart.

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50. A View in a Back Court, looking towards a brick house, with a lofty arched doorway and passage under it, at the end of which are seen a second court, bounded by a house. The front court is enclosed by a high wall, forming a recess at the side of the house, with vine foliage growing over it; under this are a woman and child, descending two steps, and another woman is seen in the middle of the passage; a dust-bin, a pail, and a broom, with various local objects, complete the composition, which, however uninteresting in description, is rendered in the picture magically attractive; such, in truth, is its close resemblance to nature, under the most pleasing form, effect, and colour, that the term *tromp d'œil* may be justly used, to designate its superiority. Signed with initials, and dated 1658.

2 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 2075 *flo.* 187*l.*

Bought by M. Backer, of whose widow it was purchased by Mr. Emmerson, in 1825, for 10,500 *flo.*, 945*l.*; and sold to the Right Honourable Sir Robert Peel, Bart.

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51. The Interior of a Room, with an open door at the end of it, through which are seen a street, with a canal and houses: this part is brilliantly illumined with sunshine, the room being feebly enlightened by a large window at the side of the door. Near the former is seated a lady, whose attention is attracted towards a man, in the act of delivering her a letter; a black dog is in the room, and a child stands on the outside of the door. Dated 1670.

1 *ft.* 11 *in.* by 1 *ft.* 7 *in.*—C. (*about.*)

Collection of Madame Camper, Leyden, 1827; 4000 *flo.* have been refused for it, 360*l.*

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52. The Interior of a Room, with a broad passage on the left side of it; at the end of which is an open door, and a girl

standing near it; in the front room sits a female, with a fine dog at her side: her attention is directed to a cradle, the back part of which is turned to the spectator. This is a clear but not a luminous picture.

3 *ft.* by 3 *ft.* 8 *in.*—C. (*about.*)

Collection of Madame Hoffman, Haarlem, 1827.

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53. A perspective View of the back-front of a House, with a paved pathway before it, which a servant-maid, dressed in a grayish jacket, red skirt, and blue apron, appears to have been washing, as her pail stands near her. Two busts decorate the fence of a garden on the left, the gate to which is open, and a view of the distant landscape is seen through a doorway at the end of the court. The scene is brightly illumined with sun.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—P.

Now in the collection of M. Goll de Frankenstein, Amsterdam.

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54. The Interior of a Room, with a window in the back of it, partly obscured by a curtain, near which a woman, dressed in a dark jacket and blue skirt, is seated, cutting bread and butter for a boy, who stands by her side, saying grace. These are represented as being in a subdued or reflected light. An open door, at the side of the window, exhibits a passage paved with marble; at the end of which is a half-door, standing partly open, and some adjacent houses are seen brightly illumined by sunshine. Although this picture does not possess the brilliant effect so much esteemed, it is, in truth, a most pleasing and satisfactory example.

2 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—C.

Collection of M. Geldermeester, . 1800. . 415 *flo.* 37*l.*

Now in the collection of the Baron Verstolck de Soelen.

Worth 200 *gs.*

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55. The Interior of a Room, with an open door at the back of it, at which stands a child; beyond whom is seen another

room, and a second door, leading to a garden. On the left of the front room is a woman, occupied making a bed; and on the opposite side stands a table, covered with a red cloth, on which is a jug.

1 *ft.* 8 *in.* by 2 *ft.*—C.

Put up to sale by Mr. Christie, and bought in, 1827; the price asked was 150*l.*

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56. The Interior of a Dutch Cottage, with a window and an open door; at the side of the former is seated a female, paring turnips, and a child is entering at the door, with a flask of wine in its hand.

1 *ft.* 11 *in.* by 2 *ft.* 9 *in.*—C.

Collection of M. Zachary, Esq. . 1828. . . . . 92 *gs.*

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57. The Interior of a Room, with an open door, near which is seated a lady, dressed in a red velvet jacket, bordered with ermine, and a satin petticoat: she appears to be engaged knitting. A cage, containing a parrot, is on a table before her; and behind her are a maid-servant and a child.

2 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—C. (*about.*)

Collection of the Duke of Buccleuch.

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58. Skittle Players in a Dutch Garden. A party of two ladies and four gentlemen in a garden, on a fine summer's afternoon. One of the former, attired in a yellow silk dress, appears to be conversing with a gentleman; on the opposite side is a second gentleman, habited in blue, with his hat in his hand; and a third is a little distance from them, preparing to throw at ninepins, which are set up in the gravel walk. The garden exhibits the neatly-trimmed hedges peculiar to the Dutch, and adorned with statues, and the house is seen beyond them.

2 *ft.* 4 *in.* by 2 *ft.* 1½ *in.*—C.

Collection of Mr. Emmerson, . . 1829. . . . . 170 *gs.*

59. A Duplicate of the preceding picture, exceedingly brilliant in the effect, and much more elaborate in the finishing, with the addition also of a pot, containing poppies, lilies, and other flowers, placed near the shrubbery on the left, with other minor variations, &c.

2 *ft.* 2 *in.* by 2 *ft.*—C.

Collection of George Morant, Esq., 1832. . . . . 210 *gs.*

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60. The Interior of a Room, in which is a Dutch family, consisting of five persons. The lady, attired in the ancient costume, is seated, holding an infant on her lap, while a child stands by her; the gentleman is in the right-hand corner of the room, with his back to the spectator, looking in a glass; and the remaining person is a young woman, standing on the farther side of a table: two men in conversation are seen in an adjoining room.

2 *ft.* 2½ *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of Abraham Robarts, Esq.

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61. The Lovers. The subject represents a young lady and a gentleman, sitting at a table, in the open court of a Dutch residence; the former, dressed in a red jacket, and a yellow skirt, is in the act of squeezing the juice of a lemon into a glass of liquor, while the gentleman, who has withdrawn his pipe from his lips, is leaning forward, and apparently saying something gallant to his fair companion; the mistress of the house stands on the farther side of the table, and a servant-maid is scouring a pot, on a cask, at the corner of the house; a doorway, at the end of the court, leads into an adjacent field. The brilliant sunshine of a fine afternoon lends a peculiar charm to the scene. This is an admirable production.

2 *ft.* by 1 *ft.* 6 *in.*—C.

Imported by Mr. Chaplin.

In the possession of Mr. O'Neil, 1832.

62. A Woman making Sausages. The interior of a Dutch kitchen, having a staircase, and a door near, opening to a court, across which a woman is going towards a sort of wash-house; on the left, and close to the front, sits a woman chopping sausage-meat on a tub, and at the same time looking at a little girl, who is playing with a ball: a basket, and a pail, are near them. Engraved in the Musée Français.

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—C.

Valued by the Experts du Musée, 1816. . 1500 *fs.* 60*l.*

Now in the Louvre.

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63. A Music Party. A company of two ladies and two gentlemen, grouped round a table, which is placed near a projecting chimney, in a handsome apartment; one of the former, attired in a scarlet gown, and a white satin petticoat, is seated in a front view, with a music book in her lap, and, by the action of her right hand, appears to be beating time to the music; behind her stands a gentleman, habited in black, playing on the violin; these are accompanied by the second lady, who sits on the farther side of the table, playing on the guitar, and also by the second gentleman, who is seated close to the chimney, playing on a pipe; a violoncello stands against a chair close to him: on the opposite side of the apartment are a chair, and an oak wardrobe. This room is kept in a subdued tone, in order to give effect to the rays of sun, which shine brightly in an adjoining passage or vestibule, in which are seen a woman, with a child in her arms, and a little girl standing by her. Although there is less effulgence of light in this capital picture than in some of the artist's more attractive works, it is amply compensated by the enchanting half-tone and reflexes, accompanied by brilliant transparency and masterly execution, rendering it, as a whole, an example of the highest interest to the artist and amateur.

3 *ft.* 6 *in.* by 4 *ft.* 8 *in.*—C. (*about.*)

Now in the collection of Lord Wharncliffe.

64. A Lady writing a Letter. A large room, brilliantly illumined by the rays of the sun, which enter at two windows at the side; near the centre of the apartment are a lady, seated at a table, writing; and another standing by, with her back to the spectator: the walls are decorated with pictures, and a variety of furniture is distributed about the room. A beautiful example.

1 *ft.* 11 *in.* by 2 *ft.* 4 *in.*—C. (*about.*)

Now in private hands, at Amsterdam.

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65. The Fish. The interior of a room, on the right of which sits a lady, by the side of a table, whose attention is directed to a fish, which a woman-servant, standing near, holds up for her inspection; at the extremity of the apartment, on the opposite side, is seen a gentleman descending a staircase, which is brightly illumined by the sun, while the room itself is kept in half-tone.

2 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—C. (*about.*)

Now in private hands, at Amsterdam.

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66. The Drowsy Cavalier. A gentleman, habited in the costume of the period, seated, leaning his head on a table, asleep; and while thus reposing, a young woman, standing by, is tickling his neck with a straw; a jug, and a glass, are on the table. A door, in the back of the room, gives a view to some adjacent buildings.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C. (*about.*)

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67. Domestic Occupation. The interior of a room, in which the mother of a family is seated, combing a child's head. A window at the side illumines the apartment.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C. (*about.*)

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68. A Handsome Apartment, hung with gilt leather, having a marble floor, and a window at the side, the casement of which is open, and a cavalier, dressed in the military costume of the

period, with his hat in his hand, is looking out at it; another gentleman, similarly habited, sits near him, enjoying his pipe, which he appears to have just taken from his lips to speak to a pretty woman, who stands close to him, holding a glass of wine in her hand; a dog lies at his feet, and his hat lies on a chair by him: a neatly-dressed Dutch lady is seen sitting at needlework in an adjoining room, which is brightly illumined by sunshine.

1 *ft.* 10 *in.* by 2 *ft.* 3 *in.*—P. (*about.*)

Now in a small public collection at Ratisbon. Worth 300 *gs.*

SCHOLARS AND IMITATORS
OF
PETER DE HOOGE.

As the works of Peter de Hooge derive their chief beauty and attraction from the perfect gradation of tints, or, in other terms, their correct aerial perspective, a deficiency, in this essential quality, is the test or criterion between the works of the master and the imitator.

Samuel Van Hoogstracten, a native of Dort, born in 1627, was evidently an aspirant to the style and effects of De Hooge; he chose the same kind of subjects, treated them in a similar manner, and it must be owned that in many instances he has so nearly approached his prototype as to deceive experienced connoisseurs. The celebrated Le Brun has introduced a print, after a picture by this master, in his excellent gallery of the Dutch and Flemish school, to which he has affixed the name of De Hooge. This picture was recently in the Writer's possession.

Joust, or Justus Van Geel, is said to have been a scholar of Metsu, whose elegant style (if ever he did attempt it) he abandoned for that of De Hooge's. His pictures are not frequently seen in the market, either from the circumstance of their being attributed to De Hooge, or their real scarcity. One of his best productions is in the collection of the Duchess de Berri, a print from which is given in the Le Brun Gallery.

Vander Meer, of Delf. This painter is so little known, by reason of the scarcity of his works, that it is quite inexplicable how he attained the excellence many of them exhibit. Much of the effect and style of De Hooge is evident in all his pictures, but there are some few which approach that master so nearly, as to create a belief that he studied under him: these pictures generally represent the exterior views of Houses. One of his best performances, representing the town of Delf, at sunset, is in the Musée at the Hague. This picture sold in a public sale, about ten years ago, for 5000 *flo.*

NICHOLAS MAES.

Nicholas Maes was born at Dort, in 1632, and having obtained some slight knowledge of the art from an obscure painter, he had the good fortune to enter the school of Rembrandt. Under the tuition of such a master, and animated by the example of several of his fellow-pupils, he soon attained that distinction to which real genius ever aspires. Having perfected himself in the principles of the art, according to the practice of that school, he commenced his career by a choice of subjects from scenes in humble life, and gave interest and value to them, by a faithful representation of nature, exhibited under the strongest effect that a skilful knowledge of the *chiaro-scuro* could produce, aided by a masterly style of handling, and an attractive display of colour. But whether these productions were not sufficiently appreciated by his countrymen to remunerate him for his labour (which appears to be highly probable), the more lucrative pursuit of portraiture seduced him from following this pleasing branch of the art, which accorded so well with his taste and genius. Hence we have to regret the scarcity of these pictures, and to lament the abundance of clever, but very uninteresting portraits, which came from his pencil. He died in 1693, aged sixty-one.

THE

WORKS

OF

NICHOLAS MAES.

1. A Servant, at the foot of some stairs, attentively listening to a woman, who appears to be scolding her husband, in an adjoining room.

2 *ft.* 1½ *in.* by 1 *ft.* 4 *in.*—P.

Collection of the Count de Vence, 1760. . 160 *fs.* 6*l.*

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2. A Pretty Girl, dressed in a red frock, a brown scarf, and a velvet cap and feathers, caressing a tame fawn which is cropping the shrubs; she is accompanied by a spaniel. Engraved in the Le Brun Gallery.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Gros, ... 1778. . 381 *fs.* 15*l.*
——— M. Destouches, . . 1794. . 400 *fs.* 16*l.*

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3. The Adoration of the Shepherds. A composition of eleven figures, powerfully illumined.

1 *ft.* 10 *in.* by 2 *ft.* 8 *in.*—P.

Collection of M. Destouches, . . 1794. . 501 *fs.* 20*l.*

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4. The Interior of a Chamber, with a woman suckling a child.

In the Calonne collection, . . . 1795. . . . . 71 *gs.*

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5. A Woman, returned from market, apparently talking to a person at a window.

Collection of M. Vander Pot (the pair), *Rott.* 1808. 600 *flo.* 54*l.*

6. The Companion to the last. A little girl, rocking an infant in a cradle, near which is a table, covered with a carpet.

1 *ft.* 7 *in.* by 1 *ft.* 5½ *in.*—P.

Collection of M. Tronchien, . . 1801. . 255 *fs.* 10*l.*
————Ralph Bernal, Esq. . 1824. . . . . 70 *gs.*

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7. The Interior of an Apartment, with a winding staircase, which a young female is descending, in a listening attitude, apparently with the intention of detecting her servants, who are seen carousing in an adjoining cellar. This picture is no less distinguished for the surprising power of *chiaro-scuro,* than for the interesting expression of the cautious mistress. Dated 1665.

2 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—P. (*about.*)

At Mr. Hill's Sale, ... 1811. . . . . 150 *gs.*
Exhibited in the British Gallery in 1826 and 1827.
Now in His Majesty's collection.

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8. A Young Woman descending some stairs, and endeavouring to discover, through a half-opened door, what is passing in a room, in which a young man is caressing the servant-girl; a large arm-chair stands on the right, before a piece of furniture, with a book, and other objects, on the top of it.

1 *ft.* 10 *in.* by 2 *ft.*—C.

Collection of M. Le Rouge, . . 1818. . 1600 *fs.* 64*l.*
Now in the collection of the Duke of Wellington.

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9. An Exterior View, in front of a House. An elderly woman is paying a girl for some milk; near the latter is a little boy; a brass pot, a vase full of milk, and other objects, complete the composition.

1 *ft.* 10 *in.* by 2 *ft.*—C.

Collection of M. Le Rouge, . . . 1818. . . 885 *fs.* 37*l.*
Now in the collection of the Duke of Wellington.

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10. A View in front of a House, before which is a servant, with a pail on her arm, and a slice of salmon in her hand; she

appears to be talking to a woman, who is counting some money near a window.

1 *ft.* 9¼ *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Brentano, *Amst.* 1822. 800 *flo.* & 6 per cent. 76*l.*

——— M. de Vries, . . 1825.

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11. A Young Woman, sitting in a kitchen, occupied paring apples. A variety of objects suitable to the place are judiciously introduced.

1 *ft.* 9 *in.* by 1 *ft.* 5 *in.*—P.

Collection of Ralph Bernal, Esq. . 1824. . . . . 80*l.*

——— Michael Zachary, Esq. 1828. . . . . 140 *gs.*

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12. A Young Woman pumping. The scene represents the interior of a kitchen, in which are an abundance of culinary utensils. This, like all the master's works, derives its interest from the judicious choice of colouring, and a skilful display of *chiaro-scuro.*

Collection of Ralph Bernal, Esq. . 1824. . . . . 80*l.*

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13. A Portrait of an Old Woman.

Collection of Ralph Bernal, Esq. . 1824. . . . . 42 *gs.*

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14. A Man asleep in a Chair, by the side of a table, on which are a pitcher and a pipe; while thus reposing an arch-looking woman is picking his pocket.

13½ *in.* by 11½ *in.*—C.

Collection of Lord Radstock, . . 1826. . . . . 106 *gs.*

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15. An Old Woman, of an interesting appearance, sitting near a window, paring turnips: a spinning-wheel stands on her left; and a pail, with a cullender on it, is in front. This is an admirable example of the master.

Collection of Count Pourtales, 1826. (Mr. Phillips,) 130 *gs.*

1 *ft.* 8 *in.* by 1 *ft.* 7 *in.*—C.

This excellent picture has been since sold for 200 *gs.*

Now in the possession of H. Phillips, Esq.

16. The Idle Servant. The interior of a kitchen, with a maid-servant seated in front, resting her head upon her hand, asleep; while in this position, she is discovered by her young mistress, who stands by her side, in an attitude of appeal to the spectator against such misconduct; behind the sleeper is a cat, on a cupboard, stealing a piece of meat: a great quantity of culinary utensils lie scattered on the ground, in front. Through an open doorway, at the end of the room, is seen a second apartment, entered by a flight of three steps, in which are two ladies and a gentleman, sitting near a window. This is one of the master's most estimable productions, possessing extraordinary effect, combined with admirable finishing. Engraved by Lupton.

2 *ft.* 3½ *in.* by 1 *ft.* 9 *in.*—P.

Imported by the Writer.

Now in the collection of Richard Simmons, Esq. Worth 300 *gs.*

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17. A Distressed Boy asking Alms of a Lady. The lady, elegantly dressed, is standing on the step of a house, with a little dog in her arms; she appears to be just returned from market, accompanied by her maid, who is ringing the bell of the house: the scene represents the street of a Dutch town. An excellent picture, painted with unusual care, and exceedingly effective. Signed, and dated 1659.

2 *ft.* 7 *in.* by 2 *ft.*—P. (*about.*)

Exhibited in the British Gallery in 1828.

Now in the collection of William Wells, Esq., of Redleaf.

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18. An Old Woman, wearing spectacles, and dressed in a black jacket with red sleeves, and a black cap, seated at her spinning-wheel; an earthen crock stands by her side, and a flax winder hangs against the wall. A brilliant and very masterly production.

1 *ft.* 3¾ *in.* by 1 *ft.* ½ *in.*—C.

Now in the collection of M. Goll de Frankenstein.

19. The Interior of a Humble Habitation, with a little window at the side; near which is seated an aged woman, dressed in a black jacket with red sleeves, and a white cap. She has a large book open on her lap, and is in the act of holding her spectacles to her eyes with one hand, while with the other she is about to turn over a leaf; a spinning-wheel is placed before her: a chair, and sundry objects relating to domestic life, are in the room. An excellent production.

1 *ft.* 6½ *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. de Holy, . *Dort*, 1824. . 1126 *flo.* 102*l.*

Imported by the Writer.

Now in the collection of Abraham Roberts, Esq.

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20. A Young Woman, dressed in the ancient Dutch costume, sitting with a book in her lap, which she has just ceased reading, and is looking with maternal affection at an infant which lies asleep in a cradle, the covering of which she is raising. A brilliant and vigorously-painted picture.

1 *ft.* 1 *in.* by 11 *in.*—P.

Now in the collection of P. Rainier, Esq.

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21. The Dead Pig. The view represents the exterior of a Dutch residence, at the door of which stands a woman, ringing the bell. In the centre is suspended a fine fat pig, and on the right are three children, one of whom is blowing a bladder. Painted with the breadth and effect of Rembrandt.

3 *ft.* 5 *in.* by 2 *ft.* 6 *in.*

Now in the collection of Peter Norton, Esq.

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22. The Sense of Smelling. This faculty is illustrated by a young lady, wearing an orange-coloured silk dress, standing on the terrace of a garden, with a basket of flowers in her hands, and at the same time turning her head round to inhale the fragrance of a carnation, which an elderly gentleman

standing at her side, holds to her nose. In the distance are seen a flower garden, and a Dutch mansion.

2 *ft.* ½ *in.* by 1 *ft.* 11½ *in.*—C.

Now in the collection of Peter Norton, Esq.

23. An Interesting Child, sitting at the side of a needle. A powerfully-painted picture.

1 *ft.* by 10 *in.*—P.

Now in the collection of the Right Honourable Lord Farnborough.

24. A Girl, sitting in a kitchen, occupied scraping carrots while a little girl stands by, watching her.

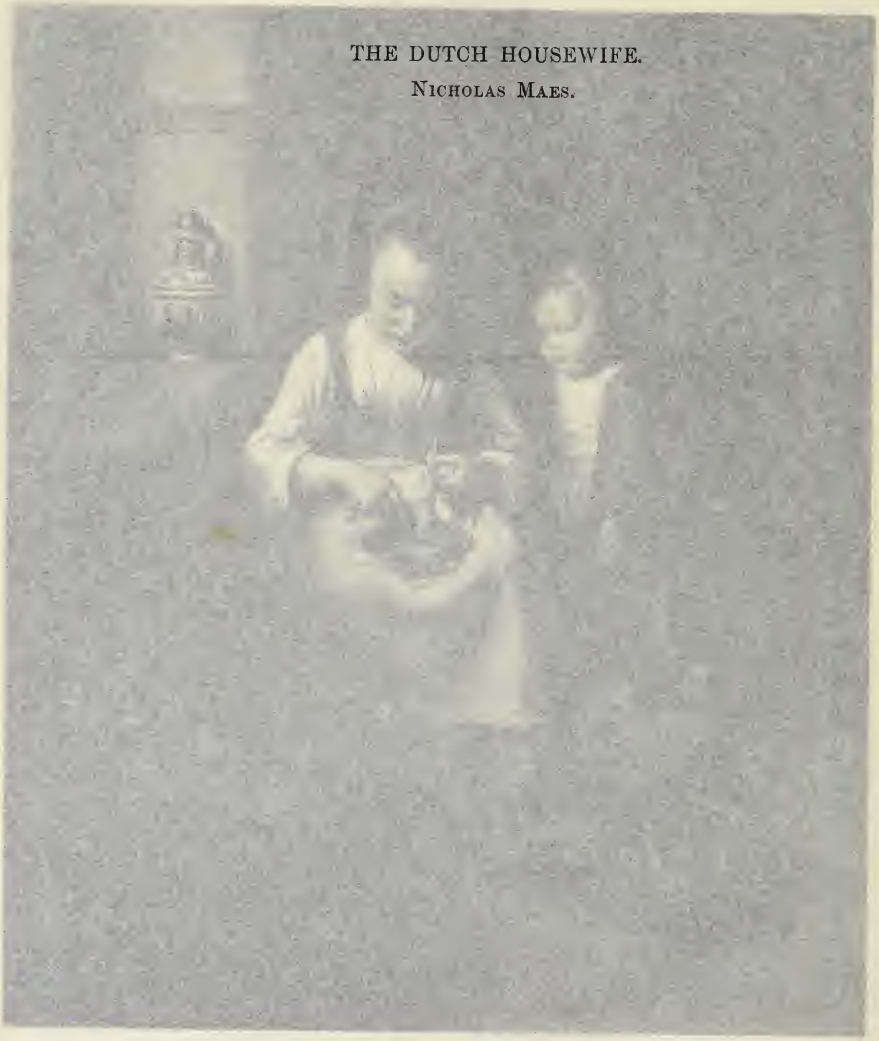
Now in the collection of the Right Honourable Lord Farnborough.

25. A Milk Girl, dressed in the picturesque costume of the Dutch peasantry of that period, and having a yoke on her shoulders, standing at the door of a house, in the act of [illegible] the [illegible] placed on the [illegible] [illegible], while [illegible] a dog is slily stealing [illegible] [illegible].

[illegible]

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Bought [illegible] sold to Mr. Nieuwenhuys.



THE DUTCH HOUSEWIFE.

NICHOLAS MAES.

standing at her side, holds to her nose. In the distance are seen a flower garden, and a Dutch mansion.

2 *ft.* ½ *in.* by 1 *ft.* 11½ *in.*—C.

Now in the collection of Peter Norton, Esq.

---

23. An Interesting Child, sitting at the side of a cradle. A powerfully-painted picture.

1 *ft.* by 10 *in.* —P.

Now in the collection of the Right Honourable Lord Farnborough.

---

24. A Girl, sitting in a kitchen, occupied scraping carrots, while a little girl stands by, watching her.

Now in the collection of the Right Honourable Lord Farnborough.

---

25. A Milk Girl, dressed in the picturesque costume of the Dutch peasantry of that period, and having a yoke on her shoulders, standing at the door of a house, in the act of ringing the bell; her pails are placed on the step of the door, and, while her back is turned, a dog is slily stealing her milk. A beautiful work of the master.

1 *ft.* 10 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Brentano, *Amst.* 1822. . . 700 *flo.* 63*l.*
Bought by M. de Vries; and since sold to Mr. Nieuwenhuys.

GONZALES COCQUES.

This admirable artist was born at Antwerp (a city renowned for its eminent painters), in 1618, a period distinguished by the most brilliant talents, literary as well as pictatorial. His parents, who were probably Spaniards, being ignorant of the arts, and incapable of discerning the peculiar bent of the youth, placed him under the tuition of David Ryekaert, a painter of considerable powers, but whose choice of vulgar subjects but ill accorded with the taste and genius of Gonzales: with him he acquired the principles of the art, and an excellent mode of painting; but as soon as circumstances allowed him to quit his instructor, he abandoned low subjects, which he had been accustomed to represent, and, so far as the Writer's experience enables him to know, he never afterwards painted a picture of the kind.

Attracted by the elegent portraits of Van Dyck, he made them his models, and succeeded in forming a style of his own, in which is embodied all the beauties of the works of that master, in pictures of a cabinet size. His productions usually represent family parties in the upper ranks of society, grouped in the most pleasing manner, either in the interior of elegant apartments,

open vestibules, or on the terraces of noble mansions, and in gardens; always displaying a fine taste in the decorative and accessorial parts of his pictures. He also availed himself of the elegant costume of the Spaniards (then the prevailing fashion at Antwerp), to give picturesque effect and beauty to his figures; and seldom omitted to enliven his subjects with greyhounds, spaniels, and other kinds of dogs, as he painted them with surprising spirit and truth.

Gonzales may be said to have attained a degree of perfection in his peculiar branch of art, that we look for in vain in any other master. His figures, although always of a small size, are admirably drawn, and possess the air, grace, and dignified expression of those by Van Dyck, being also executed with the same masterly freedom of handling, colour, and effect; and, like that great painter, he gave to his infants and children a most engaging *naiveté* of expression, with a corresponding infantine simplicity of action.

The extraordinary paucity of this interesting artist's works, can only be accounted for, by supposing that he was a person in affluent circumstances; and that he practised painting rather as an amusement, than as a professional pursuit. For although his pictures are evidently the result of much study, they are painted in a style which has the appearance of facility and dispatch; add to which, he occasionally procured the assistance of other skilful artists; and hence in some of his most estimable pictures will be found, a richly-wooded Landscape, by Artois; a splendid Mansion, by Ghering; the Interior of Apartments, by Steenwyck;

or a Terace and Parterre, embellished with fruit and flowers, by Peter Gysels. Possessing these advantages, had he pursued it as a lucrative employment, five times the number of pictures described in this work might reasonably have been expected.

With such claims to admiration, as many of his works possess, it is not surprising that the names of Charles I. of England, the Archduke Leopold, and the Stadtholder, were found amongst his numerous patrons. He died in 1684, aged 66.

THE

WORKS

OF

GONZALES COCQUES.

1. A Company of four Ladies and four Gentlemen, assembled on the terrace of a garden, adjoining a handsome mansion-house, only part of which is seen on the left, where three young ladies, elegantly apparelled in silks, are sitting together, with an antique instrument, like an organ, placed before them, and on their farther side stands an elderly lady, attired in black silk, who is in the act of handing the ladies a guitar, and two sheets of music; behind them stands a young man, dressed in the order of a Carmelite monk: having a cap in one hand, and a book in the other: on the opposite side are the three remaining gentlemen, one of whom is tuning a violoncello, the others appear to be in conversation, by the side of a table, covered with a red carpet; a scarlet curtain is suspended over their heads, to shelter them from the sun. This is a superlative example of the master, forcible in effect, yet clear and brilliant in colour.

2 *ft.* 1½ *in.* by 2 *ft.* 11 *in.*—P.

Now in the collection of Prince Esterhazy, Vienna. Worth 400 *gs.*

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2. A Pair. Portraits of King Charles I., and Henrietta Maria, his queen.

1 *ft.* 9 *in.*—Cop.

Collection of M. Merval, ... 1768. . 328 *fs.* 13*l.*

3. A Conversational Subject, in which the portraits of a family of distinction are introduced.

1 *ft.* 10 *in.* by 2 *ft.* 6 *in.*

Collection of Madame Regans, *Bruss.* 1775. . 430 *flo.* 38*l.*

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4. A Child looking at itself in a Mirror.

1 *ft.* 5 *in.* by 1 *ft.* 1 *in.*—Cop.

Collection of M. Blondel de Gagny, 1776. . 1550 *fs.* 62*l.*

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5. The Seven Acts of Mercy. The subject is represented as passing under the vestibule of a palace.

Collection of M. Bertels, . *Bruss.* 1779. . 1450 *flo.* 130*l.*

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6. A Company of Ladies and Gentlemen, with attendants, and dogs, departing for the chase. The landscape is painted by Artois.

Collection of M. Bertels, . *Bruss.* 1779. . 800 *flo.* 72*l.*

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7. A Family of six Children, engaged at various amusements.

1 *ft.* 8½ *in.* by 2 *ft.* 2½ *in.*—Cop.

Collection of M. Gros, ... 1778. . 2901 *fs.* 116*l.*
——— the Duc de Chabot, . 1787. . 1151 *fs.* 46*l.*
——— M. Helsleuter, . . . 1802. . 2350 *fs.* 94*l.* to Re gn
no 81

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8. Gonzales and his two Daughters; one of whom is playing on a guitar. An oval portrait of his wife is in the composition.

1 *ft.* 6 *in.* by 1 *ft.* 10½ *in.*—Cop.

Collection of the Count de Vence, 1760. . 153 *fs.* 6*l.*
——— M. Beaujon, . . . 1787. . 720 *fs.* 29*l.*

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9. The Interior of a Large Room, decorated with forty-five pictures, after various masters, and also with statues and busts, which several gentlemen are examining.

3 *ft.* 3 *in.* by 4 *ft.* 5 *in.*—C.

Collection of M. Blocqueau, *Bruss.* 1793. . 270 *flo.* 24*l.*

10. Portraits of a Gentleman and a Lady, with their two sons and two daughters, tastefully grouped in a woody landscape. The former, habited in a brown dress, is seated in the middle, holding the left hand of his lady, who sits on his right, and by whose side stands their eldest daughter, attired in white satin, holding a fan in one hand, and a hat and feathers in the other; in front of these are the second girl, with a basket of fruit; and the eldest boy, with a hare attached to a stick; and by the side of the father is the youngest son, leading a dog by a string; four other dogs, of various species, are in the composition. The landscape portion of this excellent picture is by the hand of Artois. Engraved by Moitte, in the Le Brun Gallery.

3 *ft.* 10 *in.* by 5 *ft.* 9 *in.*—C.

Collection of M. Robit, ... 1801. . 3000 *fs.* 120*l.*
——— M. Grand Pré, . . 1809. . 1500 *fs.* 60*l.*
——— Lucien Buonaparte, . 1816. (Mr. Stanley) 180 *gs.*
Now in the collection of the Prince of Orange. Worth 500 *gs.*

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11. A Family Party, consisting of eight persons, variously engaged. An exterior scene.

2 *ft.* 2 *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. Solirene, . . . 1812. . 1155 *fs.* 46*l.*

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12. The Interior of a large Room, with several figures, said to be portraits of the artist and his family. The architecture of the apartment is ascribed to P. Neefs, and the numerous pictures which adorn it, are imitations of Rubens, Van Dyck, and others.

Collection of the Earl of Grosvenor, 1812. . . . 200 *gs.*

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13. The Interior of a Handsome Apartment, in which are a gentleman playing on the harpsichord; and a lady, leading her infant child by the hand. A highly-finished picture.

1 *ft.* 1 *in.* by 1 *ft.* 9 *in.*—P.

Collection of G. Watson Taylor, Esq. 1823. . . . . 91 *gs.*
Now in the collection of Lord Wharncliff.

14. A Benevolent Family bestowing Charity. The chief figures are portraits.

Collection of Mr. Christie, . . . 1818. . . . . 39 *gs.*

Now in the collection of the Earl of Mulgrave.

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15. A Family Party, composed of three gentlemen and two ladies, disposed round a table, on the terrace of a noble mansion, adorned with marble columns; the eldest gentleman is seated on the farther side of the table, describing a skull, which he holds in his hand, to a young man, sitting at the end of the table. The landscape and animals are painted by Gysels, and the architecture by Ghering.

1 *ft.* 9 *in.* by 2 *ft.* 6 *in.*—Cop.

Collection of M. Steinkruys, *Ant.* 1827.

Sold in Mr. Smith's collection, . 1828. . . . . 120 *gs.*

Now in the collection of the Marquis of Stafford.

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16. A Family, consisting of eight persons, in a garden. In the centre is a gentleman, dressed in black, with one foot on the steps of a noble mansion (a part only of which is seen); behind him is his lady, leading a child, who has a bird, attached to a stick, in its hand; these are followed by a young lady with a guitar, and a girl with a doll; another young lady is on the farther side of the mother, picking a rose from a bush; on the right and front is an infant in a go-cart, and a child pushing it along. This capital picture is distinguished for its vigour of colour, masterly drawing, and the dignified elevation which characterises the two principal figures.

2 *ft.* 3 *in.* by 2 *ft.* 11 *in.*—C.

Imported by M. Nieuwenhuys, from Antwerp, in 1824.

Now in the collection of the Right Honourable Sir Robert Peel.

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17. Portraits of a Lady and a Gentleman, and four Children. The composition is introduced on the marble terrace of some noble mansion, and the lady, attired in a black silk gown, a tawny-yellow skirt of the same material, and a rich point lace

kerchief, is seated near the middle of the terrace, with her eldest boy, of about five years of age, having on a cap and feathers, and a white dress, passing gaily by her side on a cock-horse towards his father, a gentleman of a grave and dignified deportment; he stands on the left, habited in a suit of black silk, relieved with a lace frill and the white lawn of his sleeves; one hand is slightly advanced, and the other holds his hat. Close to him, and on the left of the lady, are two sweet and interesting girls, standing at the side of their infant brother, who is seated in a wheel chair. Two columns, partly concealed by a curtain; a fountain, composed of Neptune in his car; some trellis-work, supported by cariatides; and the distant grounds of the domain, form the background of the picture. However prolix this description may be, it conveys no idea of the superlative excellence of the work; nor is it possible to do it ample justice, by any lengthened detail of the various qualities which combine to make so perfect a work of art.

1 *ft.* 9½ *in.* by 2 *ft.* 4 *in.*—C.

Collection of the Earl of Radstock, 1826. (Mr. Christie's) 465 *gs.*
Now in the collection of His Majesty.

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18. The Interior of an Elegant Apartment, in which are introduced a company of persons, representing portraits of a gentleman and his family. Most admirably painted.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P.

Now in the Marlborough collection at Blenheim.

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19. A small whole-length Portrait of Cæsar Alexander Scaglia; habited in black robes, standing with his right arm placed on the base of a column, and holding a book in his hand: at his right is a girl, about nine or ten years old, dressed in a yellow frock, and a white lace kerchief; she has a rosary in her hand. The background is painted by Neefs, and represents the interior of a church.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—P.

Now in the collection of the Duke of Grafton.

20. Portraits of a Family of Distinction, composed of thirteen persons. The eldest, apparently the father, habited in a dark-gray silk dress, and wearing a hat, is seated in the middle, and his wife sits on his left; two young ladies stand before them, and close to the side are a gentleman and two children; a second gentleman holds one of the ladies by the hand: behind the elderly couple are two more ladies, each of whom has hold of a gentleman by the arm.

2 *ft.* 2 *in.* by 2 *ft.* 6 *in.*—P.

Collection of the Count de Manfreni, at Venice. Worth 300 *gs.*

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21. Portraits of a Family; consisting of an elderly gentleman, habited in black, sitting at a table, and a young gentleman standing on his left; at the opposite end of the table is a third gentleman, also seated; his attention is directed to a lady dressed in a rose-coloured silk robe, near whom are two children; and close to the front is a dog. A beautiful performance.

1 *ft.* 8 *in.* by 2 *ft.* 5 *in.*—P.

Now in the Marlborough collection. Worth 300 *gs.*

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22. The Interior of a Large Apartment, richly decorated with gilt leather, and adorned with pictures. On the right is a gentleman, habited in black, seated at a table, turning over the leaves of a book; and on the opposite side of the room is a lady, elegantly dressed, playing on a pianoforte: a favourite dog lies on a chair. Engraved in the Musée Français, by Laurent.

1 *ft.* 5 *in.* by 2 *ft.*—P.

Removed from the Louvre in 1815, and restored to the claimants.

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23. Portrait of Feydherb, the sculptor, when about fifty-five years of age; represented in a three-quarter view, with thick flowing hair. He is dressed in a buff jacket, with sleeves striped with silver, and a black belt crosses the body, which is held by the right hand.

6 *in.* by 5 *in.*—Cop.

Now in the collection of M. Schamps, at Ghent.

24. A Portrait of a Gentleman, when about twenty-six years of age. He is seen in a front view, habited in a striped gray silk dress, and a broad lace frill and ruffles, seated, holding a pen in one hand and a letter in the other: a table, covered with a green cloth, on which is a book, is placed before him. An exquisite production.

11½ *in.* by 9 *in.*—Cop.

Now in the collection of M. Schamps, at Ghent.

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25. Portraits of a Family, composed of seven persons. The two elder ones (apparently the father and mother) are habited in black, and seated together, upon an elevation on the right; and the former has his left hand placed on the arm of the latter. A young lady, two gentlemen, and two children, each of them elegantly dressed, are on some steps before their parents, and one of the children holds a dog. An antique chair, and some musical instruments, are on the ground, behind the elder gentleman.

2 *ft.* 4½ *in.* by 3 *ft.* 2 *in.*—P.

Now in the Dresden Gallery. Worth 300 *gs.*

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26. The Sportsman and his Lady. The latter, attired in a white satin robe, a red skirt, and a black muslin scarf, and having a basket of grapes in her hands, appears to be in the act of walking; while the former habited in a brown jacket, carries a gun on his shoulder, to which is suspended a hare: he is at the same time helping himself to some of the fruit; two greyhounds are behind the sportsman. An elegant production.

1 *ft.* 3½ *in.* by 1 *ft.* 6½ *in.*—C. on P.

Now in the collection of J. N. Hughes, Esq.

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27. Portraits of a Gentleman, a Lady, and their two Daughters. The former, elegantly dressed in the costume of the period, is represented in a front view, standing in the centre, with his right hand placed on his hip, and a cane in the other. The lady, attired in a black silk robe, stands on

his left; and behind is seated the eldest daughter, playing on a mandolin; while the youngest stands on the opposite side, holding a greyhound. The background is composed of a curtain, some architecture, and a group of figures, representing the Graces.

1 *ft.* 8½ *in.* by 2 *ft.* 4 *in.*—Cop.

Now in the collection of David Bailey, Esq.

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28. A Portrait of a Gentleman, represented in a front view, habited in black, relieved by a plain white square collar; the left hand holds his mantle in front, and the right is advanced in a position which denotes the individual to be speaking.

7¼ *in.* by 5¼ *in.*—Cop.

Now in the Bridgewater collection, Lord F. L. Gower.

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29. Portraits of a Gentleman and his two Daughters; they are represented in the open vestibule of a house. The former (apparently about fifty years of age) is seated at the side, holding the hand of his youngest child, while the eldest sits on his right, apparently playing an air on the guitar: a yellow curtain is suspended at the side, against which is placed the portrait of a lady. Excellent.

1 *ft.* 8 *in.* by 2 *ft.*—Cop.

Now in the collection of M. Van Sasseghem, Ghent. Worth 300*l.*

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30. A Portrait of a portly Gentleman, habited in a black silk vest with open sleeves, showing a white lawn shirt, and a broad lace frill covering his shoulders; he is seated, holding a letter in his hand. Exquisitely painted.

9½ *in.* by 8 *in.*—Cop.

Now in the collection of M. Van Sasseghem. Worth 35*l.*

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31. The Interior of a Large Apartment, adorned with pictures, and hung with gilt leather. On the right is the owner of the mansion, approaching to receive two gentlemen, who are entering the room; two gentlemen and a lady are seated at a large table on the opposite side of the apartment, the

latter has an interesting child by her side; while a third gentleman stands near, leaning on the back of her chair. An elderly lady, sitting at a harpsichord, and a young lady, standing by her, are farther in the room.

2 *ft.* 8½ *in.* by 4 *ft.* ½ *in.*—C.

Now in the collection of William Beckford, Esq.

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32. The Juvenile Concert *Champêtre.* A family of distinction, consisting of a lady and gentleman and five children, grouped on the foreground of a richly-wooded landscape. The two former, habited in the picturesque costume of the period, stand, with their hands united, on the left; close to them are their eldest son and daughter, sitting on the ground; the former having a violoncello, and the latter a music-book: behind these stand two boys and a girl, each of them having a musical instrument, which they appear to have just ceased playing; a greyhound and two spaniels accompany them: they are also attended by a man-servant, who is close to the right corner, stooping to place a cold collation from a basket on the grass. The country beyond them exhibits a luxuriant scene of hills, closed with umbrageous trees, and valleys fertilized with rivers. Of the several pictures noted in the catalogue of this master's works, none possess higher claims to admiration than the one just described. The landscape is a fine example of the talents of Artois.

2 *ft.* 3½ *in.* by 2 *ft.* 10 *in.*—Cop.

In the possession of Madame de Courci, Paris, 1832. The Writer offered 7000 *fs.* for it, 280*l.*, which was refused.

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33. A Company, consisting of a lady and a gentleman, with their four sons and a daughter, assembled on the summit of some steps at the entrance of a noble mansion. The two elder persons are seated, with their backs toward the house; the daughter stands on the mother's left, and the two youngest boys, leading a fine dog by a string, stand in front of their

parents; one of the boys is looking up at his eldest brother, who is dressed in black silk, and in the act of ascending the steps, followed by the remaining youth, having a guitar in his hands. Several instruments of music, and some books, lie on the steps, on the right of the picture.

Now belonging to M. Heris, picture dealer, at Brussels.
2 *ft.* 4 *in.* by 2 *ft.* 11 *in.*—P.

The catalogue of this artist's works might have been greatly enlarged, by a description of many very excellent portraits which have come under the Writer's notice; but as they possessed no particular interest, and were of little value compared with his compositions, their omission will be no loss to the amateur, nor any injury to the painter's fame. But lest it might be supposed that the Writer had overlooked two Portraits, representing Charles the First, and Henrietta Maria, small whole-length figures, very exquisitely painted, now in the Dresden Gallery, and attributed to this master, he desires to inform his readers, that he considers them to be by Mytens, and the architecture by Steenwick; for, according to the date on one of the pictures, Gonzales was but nine years old when they were painted.

SCHOLARS AND IMITATORS

OF

GONZALES COCQUES.

Gonzales Cocques, so far as the Writer's knowledge extends, had no pupil, nor has any successful imitator of his style appeared, up to the present time.

Francis Duchatel. This painter has been already noticed under the head of the Scholars of Teniers, and is mentioned only on the present occasion as having, in a few instances, painted pictures of Family Portraits, which have some resemblance to the manner of the works of Gonzales. Another master, of the name of

Barent, or Bernard Graet, who is partially known as a skilful painter of animals, in the style of Karel du Jardin, has also produced a few pictures of fancy compositions, in which are introduced portraits of particular persons, and these readily remind the connoisseur of the above-named artist. There is an example of the kind, of great excellence, in the collection of His Majesty.

Theodore Boyermans may be quoted as having attempted the style of Gonzales, of which there is a clever picture, by his hand, in the academy at Antwerp, representing a company of persons of rank in the presence of a king; but, judging from the rarity of such examples, it is not likely that he pursued that branch of painting to any extent.

GODFREY SCHALCKEN.

This clever painter was born at Dort, in 1643, and commenced his studies, in the arts, under Samuel Van Hoogstraeten, with whom it is probable that he remained but a short time, for his works bear no resemblance to those of that painter's. He afterwards entered the school of Gerard Dow, where he found a style and manner of painting so congenial with his own taste, that he ultimately rendered himself so proficient in the science and mechanism of the art, as practised by that distinguished master, that, when he quitted, he had the reputation of being one of his best pupils.

The beautiful effects produced by Rembrandt being then the general theme of praise, and of almost universal admiration, among artists and amateurs, may be said to have produced a new era in art; Gerard Dow had already seized and embodied its charms in his pictures, and Schalcken, like many others, attempted to imitate them; his genius, however, was unequal to the task, and instead of depicting the magical effects of the bright luminary of day, or the brilliant and diversified effulgence of artificial light, he ultimately bounded his

labours to the representation of the glimmering of a candle.

His pictures, generally, represent fancy or familiar subjects, composed of two or three figures, and these are more frequently illumined by the light of a candle or a lamp, than by that of day, as he had made the former his exclusive study, and had attained therein that degree of eminence, to which his pictures of day-light effects by no means entitle him. Some few of this artist's best works are little inferior, in elaborate finishing, to those of Gerard Dow, or Francis Mieris; but in no instance did he attain that truth of colouring, correctness of drawing, or exquisite beauty in the material composing the dresses of his figures, and the accessories of his compositions, which gave such interest and value to those masters' works: even his candle-light pieces, which at one period attracted such general admiration, have doubtless lost much of the charm they may have deservedly possessed, by the colours having become too red, or coppery, to resemble nature; and in those of his day-light pictures, too cold and purple in the flesh tints, to be agreeable: that he spared neither labour nor study to attain the utmost perfection in his candle-light subjects, is evinced by the method he is said to have pursued when painting them. Having placed the model, from which he intended to paint, in its proper position, and suitably illumined it with either a candle, or a lamp, in a darkened room, he looked through an aperture in the wainscot, and thus performed his work in an adjoining apartment.

Schalcken, following the example of many of his countrymen, visited London ; and, like his predecessors, Lely and Kneller, met with the most liberal encouragement, particularly in portraiture, which he painted in a small size, and in a remarkably neat and tasteful manner : but although he had abundant occupation for his pencil, he grew envious of the superior success of his countryman Kneller, and attempted to paint portraits of the size of life, a scale to which he had been so little accustomed, that it is not surprising if he found himself inadequate to the undertaking, or was convinced by stronger reasons ; for it does not appear that he persevered in it for any length of time, as such pictures are of rare occurence. He had the honour, while in England, of painting the portrait of King William,* and of many of the nobility of his court ; and it is evident, from the number of small portraits by

* His biographer, Weyerman, and succeeding writers, who have copied him, relate an improbable anecdote of this artist ; that on one occasion, while painting the portrait of His Majesty by candle-light, he suffered the King to hold the candle until the wax ran down over his fingers ; and Walpole, in relating the same story, adds :—" As if to justify this ill-breeding, he drew his own picture in the same situation."—*See descriptions of a portrait of the King, and of himself, in this Catalogue.*

Another instance of his uncourtly manners is given by the same author :—" Having drawn the portrait of a lady, who was the reverse of handsome, but had beautiful hands, she inquired of him, while sitting for her face, if it would not be necessary to do the same for her hands ?—' No,' replied the ungallant painter, ' I always draw them from my housemaid's.' "

his hand, constantly met with in this country, that he was extensively employed, and was thereby enabled to provide amply for the future comfort of his wife and family: he ultimately returned to Holland, and settled at the Hague, where he continued to follow his profession during the remainder of his life, and died in 1706, aged sixty-three.

THE

WORKS

OF

GODFREY SCHALCKEN.

1. A Portrait of the Artist, when about thirty-five years of age, represented in a three-quarter view, having on a full flowing wig. He appears to be standing, and leaning on a pedestal, holding a mantle, with one hand, against his breast, and a blazing candle with the other. A bust, and a fragment of a figure of a satyr are in front, and some architecture forms the background. Engraved by Freeman.

The preceding is probably taken from the same picture from which J. Smith engraved his mezzotinto, and which was at that time in the Welbeck collection.

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2. *Le Roi Detrousé;* or, The Game of Forfeits. This excellent picture offers a composition of four young ladies and three gentlemen, who, having ended the game in which they have been engaged, are about to inflict the penalty adjudged to the defaulter. This has fallen upon a young man, who, having stripped to his shirt, sits on the ground in front, with a smiling countenance, and his hands extended, ready to receive his punishment from the hands of his fair companions; one of whom is crouching behind him, and beckoning to a second, who is reluctantly advancing from the opposite side, attended by a gentleman, who appears to be urging her on. a third lady is near them, looking with cautious timidity at

the passing scene. The remaining couple are on the farther side of a rich damask curtain, conversing together. On the same side stands a table, covered with a scarlet cloth, and a stool, on which lie the clothes of the culprit.

2 *ft.* 1½ *in.* by 1 *ft.* 7½ *in.*—P.

This superlative production deservedly places the artist in close comparison with his master, Gerard Dow, and ranks him with his best scholars. It possesses, in a high degree, that elaborate finishing for which the school is distinguished, and is in every other respect one of the choicest works known by the master.

Collection of Walsh Porter, Esq. . 1803. . . . . 390 *gs.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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3. A Portrait of William III., when about thirty years of age, represented in nearly a front view. He has on a full curling wig, and is clad in armour, part of which is concealed by a mantle lined with ermine, and a rich point lace cravat. The figure is brightly illumined by a large blazing wax candle, fixed in a rich candelabrum, which appears to be held by the left arm, as the hands are not seen. The portrait is of the size of life, and is an excellent work of the master.

2 *ft.* 5 *in.* by 2 *ft.* ½ *in.*—C.

This picture was recently discovered in an obscure place in the Borough, and is now in the possession of Mr. Jarman.

A portrait of the same monarch, differently composed, and illumined by a torch, is in the Musée at Amsterdam.

A third portrait, of the preceding King, is in the Musée at the Hague.

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4. A Concert of Music. The subject is composed of four gentlemen and a lady (being the portraits of the artist and his family), grouped round a table, in the middle of a handsome apartment. One of the former (the painter) sits on the right, playing on the violin, while a gentleman, sitting by him, and the lady, seated on the opposite side of the table, appear to be

accompanying him with their voices. On the right of the lady is an elderly gentleman, holding his spectacles to his eyes, looking at her music-book. The remaining person stands farther in the room. A silver salver and a ewer are on a chair in front, and a dog lies asleep in the opposite corner. This is also one of the artist's most estimable productions. Engraved by Wille, under the title of *Le Concert de Famille.*

1 *ft.* 11 *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Geldermeester, .	1800. .	810 *flo.*	73*l.*
——— Sir S. Clarke, and G. Hibbert, Esq.	1802.		193*l.*
——— Anonymous, . . .	1807. . . .		230 *gs.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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5. The Duet. A young lady, with her hair tastefully dressed, and having on a green velvet jacket bordered with ermine, and a blue petticoat, seated at a table, with a music-book before her, and apparently accompanying with her voice a young gentleman, who is playing on a theorbe.

9½ *in.* by 7½ *in.*—P. (*arched top.*)

Collection of the Count de Vence,	1760. .	620 *fs.*	25*l.*
——— the Duc de Choiseul,	1772. .	1560 *fs.*	62*l.*
——— Randon de Boisset, with a companion.	1777.	1200 *fs.*	48*l.*
——— M. Destouches (separately),	1794.	1003 *fs.*	40*l.*

A picture, styled "A Musicial Party," was exhibited in the British Gallery in 1822, from the collection of C. Hanbury Tracy, Esq.

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6. A Young Woman examining the movements of a watch, by candle-light.

Collection of the Count de Vence, 1760.

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7. *La Marchande de Saumon.* A young fishwoman, holding a piece of salmon on her finger, and showing it to a gentleman, who is endeavouring to embrace her.

8½ *in.* by 6 *in.*—P.

Collection of G. de Gagny, . .	1762. .	605 *fs.*	24*l.*
——— Anonymous, . . .	1815.	(by Mr. Phillips)	15*l.*
——— J. M. Raikes, Esq. .	1821.		41*l.*

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8. A Portrait of a Pretty Woman, in the character of Diana. She is represented in the act of drawing an arrow from her quiver which is suspended under her arm. The background is adorned with a landscape.

1 *ft.* 3½ *in.* by 1 *ft.*—C.

Collection of G. de Gagny, . .	1762. .	900 *fs.*	36*l.*
Again, at Calonne, ...	1788. .	740 *fs.*	30*l.*

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9. *Jeune Joueur d'Instrument.* A boy, with a smiling countenance, standing at the door of a house, playing on the *rommelpôt,* the noise of which has excited the attention of an elderly woman, who is leaning on the half door of the house, holding her spectacles to her eyes, and looking attentively at the lad. Engraved by J. G. Wille.

8¾ *in.* by 7¾ *in.*—P.

Collection of M. Lormier. *Hague,*	1763. . .	330 *flo.*	30*l.*

It was subsequently in the collection of the Chevalier Damery.

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10. A Boy and a Girl singing together.

Collection of M. Lormier.

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11. A Venerable Man, styled St. Jerome, at prayer by candle-light.

10¼ *in.* by 8¼ *in.*—P.

Collection of M. Lormier, . . .	1763. . .	48 *flo.*	4*l.*
——— Sir Philip Stephens.	1810.		15 *gs.*

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12. A Peasant, lighting his pipe at a candle.

10¼ *in.* by 8¼ *in.*—P.

Collection of M. Lormier, . . .	1763. .	154 *flo.*	14*l.*

13. A Young Man, puffing the smoke of his pipe into the face of a young woman.

$10\frac{3}{4}$ *in.* by $9\frac{3}{4}$ *in.*

Collection of M. Lormier, . . . 1763. . 29 *flo.* $2\frac{1}{2}$ *gs.*

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14. A Boy smoking a Pipe, while another, with a lighted candle in his hand, is looking at him.

Collection of M. Van Heteren, 1763.

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15. A Company of four Persons, regaling on eggs.

Collection of M. Van Heteren, 1763.

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16. Venus and a Satyr, in a landscape.

9 *in.* by 1 *ft.* 1 *in.*—P.

Collection, anonymous, . . *Amst.* 1736. . 152 *flo.* 13*l.*

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17. Two Boys eating Hasty Pudding, by candle-light.

2 *ft.* 7 *in.* by 2 *ft.* 2 *in.*—C.

Collection, anonymous, *Amst.* 1738.

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18. A Little Girl, at an arched window, with a cake in her hand.

7 *in.* by 6 *in.*—P.

Collection, anonymous, ... 1738. . 300 *flo.* 27*l.*

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19. The Sausage Maker. A young woman, with a merry countenance, occupied making sausages, in a tub placed on a table, near which stands a large earthen pitcher. The savoury meat has excited the longing of a large dog, which has its feet on the table; a boy, blowing a bladder, is on the left; and an old man, smoking his pipe, is seen in the back of the room. Engraved by Le Bas, omitting the dog and the old man.

1 *ft.* by $9\frac{1}{4}$ *in.*—P.

Collection of M. de Gaignat, . . 1768. . 1200 *fs.* 48*l.*
——— the Duc de Praslin, . 1793. . 2001 *fs.* 80*l.*
——— —— Akers, Esq. . 1816. . . . . 33 *gs.*
——— the Duke of Marlborough, 1819. . . . 18 *gs.*

20. The Holy Family. The Virgin is seated, holding the infant Saviour on her lap, and amusing Him with a rose which she holds in her hand; at the same time St. Joseph is busy blowing some embers under a pot; near which stands a cup, with a spoon in it.

1 *ft.* 2 *in.* by 11 *in.*—C.

Collection of M. Lormier,	. . .	1763.	. 300 *flo.*	27*l.*
——— M. Aved,	. . . .	1766.	. 1320 *fs.*	53*l.*
——— M. Randon de Boisset,		1777.	. 1270 *fs.*	50*l.*
——— M. Destouches,	. .	1794.	. 600 *fs.*	24*l.*

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21. A Pair. One represents a little boy blowing some embers.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

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22. The Companion. A girl, with a candle in her hand.

Collection of the Duc de Choiseul,	1772.	. 600 *fs.*	24*l.*

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23. A Pretty Young Woman, standing at an arched window, holding a slice of lemon on the point of a knife with one hand, and a plate in the other. A red cloth is thrown over the sill of the window.

9½ *in.* by 7½ *in.*—P.

Collection of Blondel de Gagny,	. 1776.	. . 1312 *fs.*	52*l.*
——— M. Robit,	. . . . 1801.	. . 820 *fs.*	33*l.*
——— M. Smeth Van Alpen,	1810.	. . 400 *flo.*	36*l.*

Now in the collection of M. Six Van Hillegom.

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24. The Herring Woman. A pretty young female, standing at an arched window, holding up a herring in her hand, which she appears to have taken from a tub placed on the sill.

9½ *in.* by 7½ *in.*—P. (*about.*)

Formerly in the collection of M. Wassenaar.

Now in the collection of M. Six Van Hillegom.

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25. A Pair. A jovial artisan, holding a pot in one hand, and a large glass in the other.

9½ *in.* by 7½ *in.*—P.

26. The Companion. A soldier, wearing armour, and holding a halberd in his hand.

Collection of Blondel de Gagny, . 1776. . 1000 *fs.* 40*l.*

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27. A Young Girl amusing herself with a doll on a table, upon which stands a lamp burning.

9½ *in.* by 8½ *in.*—P.

Collection of R. de Boisset, with a companion, already described. 1777. . 1200 *fs.* 48*l.*

——— M. Destouches (separately), 1794. 265 *fs.* 11 *gs.*

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28. A Young Woman, seen in a profile view, seated at a table, upon which she leans, while threading a needle by candle-light. An admirable example of the master. Engraved by Letellier, in the Poulain Gallery, No. 93.

7 *in.* by 5½ *in.*—P.

Collection of the Prince de Conti, 1777; sold with a picture by F. Mieris, representing a woman feeding a parrot, 2301 *fs.* 92*l.*

Collection of M. de Poulain (singly), 1780. . 5000 *fs.* 200*l.*

——— M. Montalieu, . . 1802. . 4801 *fs.* 192*l.*

——— anonymous, . . . 1807. (Mr. Christie) 135 *gs.*

Now in the collection of the Marquis of Hertford.

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29. A Young Woman, holding a lighted candle in one hand, and raising the other to screen the light from the wind. Painted the size of life.

3 *ft.* by 2 *ft.* 3 *in.*—C.

Collection of M. de Poulain, . . 1780. . 781 *fs.* 31*l.*

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30. A Youth, wearing a handsome dress, and having on a velvet cap, standing by a table, on which is placed a pot of smoking hasty pudding, a large spoonful of which he holds in one hand, while the other contains a blazing candle; behind him is a little girl, pointing with one finger towards the light. Engraved by Schultze, in the Le Brun Gallery.

2 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—C.

Collection of the Count de Vaudreuil, 1784. 1360 *fs.* 54*l.*

31. Portrait of a Young Lady, having long hair, parted in front, and flowing on her shoulders; she is elegantly attired, and decked with a pearl necklace and ear-rings. Engraved, No. 94, in the Poulain Gallery.

$5\frac{1}{2}$ *in.* by $4\frac{3}{4}$ *in.*—Cop.

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32. An Allegory of Human Life, represented by a cupid flying, having his head decked with a rose, and holding a shell in one hand, and a pipe in the other, from which he is blowing bubbles, which he appears to watch as they float past a lighted torch and a skull.

$7\frac{1}{2}$ *in.* by $6\frac{1}{2}$ *in.*—P.

Collection of M. Van Slingelandt, 1785. . 388 *flo.* 35*l.*

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33. A Beautiful Young Woman, suitably dressed, standing at a table, holding a rose in her hand, which she appears to have taken from a basket of flowers, placed on the table before her.

1 *ft.* $6\frac{1}{2}$ *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. de Calonne, . . 1788. . 500 *fs.* 20*l.*

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34. A Musical Party, composed of a young woman and two men; the former holds a paper of music in her hand; and one of the latter is seated playing on the flute. There is a print, engraved by Haid, called, *Les jeunes Musiciens.*

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. de Calonne, . . 1788. . 661 *fs.* 27*l.*

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35. A Young Woman putting a Candle into a Lantern, which she appears to have just lighted at a candle, placed on a table near her; while thus engaged, a youth, who is behind her, has one hand on her shoulder and is caressing her with the other.

$9\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Mentioned by Descamps, and then in the collection of M. Van Heteren.

Collection of M. Coclers, . . . 1789. . 2800 *fs.* 112*l.*

36. Jupiter and Antiope. The former, represented under the appearance of a satyr, is drawing aside the curtain of a couch, upon which lies the beautiful nymph; and a cupid lies asleep in front. The subject is illumined by a lamp.

1 *ft.* 10 *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Julliot, 1793, 10,200 *fs.* (probably assignats) 408*l.*

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37. The Holy Family. The Virgin, seated with the Infant on her lap, and St. Joseph by her side.

Collection of M. Lormier, . . . 1763. . 600 *flo.* 54*l.*

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38. The Geometrician. A young man seated at a table, covered with a Turkey carpet, upon which are a globe, an inkstand, and a large book, lying open; he holds in his hands a square and a compass, and appears to be studying geometry.

11½ *in.* by 9½ *in.*—P.

Collection of M. Destouches, . . 1794. . 240 *fs.* 10 *gs.*

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39. A Young Man, seated at a table, lighting his pipe at a wax taper, which illumines the subject.

7½ *in.* by 6 *in.*—P.

Collection of M. Destouches, . . 1794. . 401 *fs.* 16*l.*

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40. The Bust of an Elderly Woman, in a cambric cap, a black turned-up hat, a black corset, and a furred mantle.

5½ *in.* by 4½ *in.*—P. (*oval.*)

Collection of M. Destouches, . . 1794. . 496 *fs.* 20*l.*

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41. Portrait of a Lady, under the character of Diana, having her shoulders partially covered with a red mantle, which falls upon her right arm.

7 *in.* by 6½ *in.*—P.

Collection of M. Destouches, . . 1794. . 72 *fs.* 3*l.*

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42. Diana, in a Landscape. The goddess, loosely clad in a yellow mantle, and having a bow and arrow in her hands,

appears to be tripping lightly through a richly-wooded country, in pursuit of the chase. Mentioned by Descamps.

$3\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P. (*arched top.*)

Collection of M. Destouches, . . 1794. . 240 *fs.* 10 *gs.*

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43. The Bust of a Pretty Girl, with light hair, and having a grayish mantle over her shoulders.

$5\frac{1}{2}$ *in.* by $4\frac{1}{2}$ *in.*—P.

Collection of M. Destouches, . . 1794. . 112 *fs.* $4\frac{1}{2}$ *gs.*

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44. A Magdalen at Prayers, by lamp-light. This admirably-finished picture is well engraved, in mezzotinto, by Smith.

Collection of M. de Calonne, . . 1795, ... 18*l.*

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45. A Young Man, seated near a table, eating ham. Known under the title of *Le Mangeur de Jambon.*

$8\frac{1}{2}$ *in.* by 7 *in.*—P.

Collection of M. Wattier, . . . 1797. . 600 *fs.* 24*l.*

In a sale at Mr. Christie's, . . . 1807. . . . . 20 *gs.*

The preceding is perhaps the same picture which was sold in the collection of John Webb, Esq. . . . 1821. . . . . 15 *gs.*

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46. *La Bague.* A candle-light effect. The subject represents a young woman, seen in nearly a front view, with her bosom exposed, leaning on a covered table, with a cup in one hand, and holding out one finger of the other to receive a ring, which a young man, standing by her, is prepared to put on. A lighted candle, and a dish of fruit, are on the table; and a bed is visible in the background. Engraved by Viel, in the Orleans Gallery.

1 *ft.* 1 *in.* by 1 *ft.* 2 *in.*—P.

Imported into England in 1798.

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47. Lesbia, weighing her bird against pearls and other gems. She is represented in nearly a front view, having a most pleasing countenance, her hair tastefully arranged, and her dress composed of silk: she is seated, holding up a pair of

scales, containing a bird in one scale, and jewels in the other, and viewing with a tear of joy the inestimable worth of her little companion. An exquisitely-painted picture.

7 *in.* by 5 *in.*—Cop.

Collection of M. Greffier Fagel, . 1801. . . . . 51 *gs.*

———— Philip Panné, Esq. . 1819. . . . . 75½ *gs.*

Since purchased by the Writer, and now in the collection of Richard Simmons, Esq.

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48. An Old Man, with a long beard, and wearing spectacles, engaged mending a pen by lamp-light.

1 *ft.* 4½ *in.* by 1 *ft.* 1 *in.*—C.

Collection of M. Tolozan, ... 1801. . 700 *fs.* 28*l.*

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49. "A Candle-light Subject." This is the meagre and unintelligible appellation given in the catalogue of the sale.

Collection of Sir S. Clarke, Bart.; and G. Hibbert, Esq., 1802, 95 *gs.*

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50. Judas receiving the thirty Pieces of Silver. He is represented standing at a table, before an old man, who is giving him the purse; another is near, with his hand resting upon Judas's shoulder; a brass candlestick, with a lighted candle in it, stands on the table; and five other figures are seen; illumined by different lights.

1 *ft.* 7 *in.* by 1 *ft.* 4 *in.*—P.

This picture came from the cabinet of the Duc de Bouillon.

Collection of M. Tronchien, . . 1801. . 5000 *fs.* 200*l.*

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51. A Group, composed of two women and a man, assembled round a table, formed of a board placed on the top of a cask; one of the former, a pretty young girl, is in the act of putting a pipe to her lips, while the other, who is evidently intended for her mother, appears to be much displeased: various accessories add to the interest and beauty of this capital picture.

1 *ft.* 9 *in.* by 2 *ft.* 2 *in.*—P.

Collection of M. Villeminot, . . 1805. . 4800 *fs.* 192*l.*

52. A Beautiful Young Lady, of a smiling countenance, and sparkling eyes, having the dress and appearance of a person of superior rank. She holds a blazing candle in one hand, the light from which illumines her face, and with the other she is in the act of putting aside a curtain. This superlative production of art is finished with the most elaborate care, and is in every other respect a matchless work of the master.

1 *ft.* 1¼ *in.* by 10¼ *in.*—P.

Collection of M. Le Brun, Nov. 25 1811. . 4801 *fs.* 192*l.*

Imported by Mr. Nieuwenhuys in 1814, and sold by the Writer to Lord Charles Townshend, at the sale of whose collection, in 1819, it was sold for 255 *gs.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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53. An Interior, with a courtesan asleep, and a cavalier giving money to an old woman.

Collection of the Earl of Halifax, 1808. . . . . 13*l.*

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54. An Artist, studying his model by candle-light.

Collection anonymous, ... 1810. . . . . 29 *gs.*

A similar subject to the preceding is in the Florence Gallery; and a second is in the Dresden collection.

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55. Peter denying his Master.

Collection of General Craig, . . 1812. . . . . 21 *gs.*

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56. A Girl holding a lighted Candle.

2 *ft.* 1 *in.* by 1 *ft.* 6 *in.*

Collection of the Duke d'Abrantes, 1817. . . . . 26 *gs.*

A picture, representing the same subject, was sold in the sale at Fonthill, ... 1823. . . . . 25 *gs.*

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57. A Girl, at a window, with a candle in her hand.

10 *in.* by 8 *in.*—C.

Collection of Philip Panné, Esq. . 1819. . . . . 18 *g.*

58. A Cuirassier, seated, smoking his pipe.

$7\frac{1}{4}$ *in.* by 6 *in.*

Collection of Philip Panné, Esq. . 1819. . . . . 35 *gs.*

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59. Samson and Delilah.

Collection, anonymous, . . 1820. (by Mr. Christie) $20\frac{1}{2}$ *gs.*

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60. Portia destroying herself. An exquisitely-finished picture, of the size of life.

Collection at Wanstead House, 1822. (Bt. by Mr. Peacock) 56 *gs.*

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61. A Hermit at his Devotions.

Collection of J. M. Raikes, Esq. . 1821. . . . . 28 *gs.*

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62. A Pretty Young Woman, occupied at her toilet.

Collection of Lord C. Townshend, 1819. . . . . 26 *gs.*

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63. A Young Lady, dressed in satin, seated at a table, playing on a guitar.

9 *in.* by $7\frac{1}{2}$ *in.*—P.

Collection of M. Smeth Van Alpen, *Amst.* 1810. 200 *flo.* 18*l.*

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64. The Coquet. A young lady, concealing, in part, her face with a fan, through which the rays of the sun appear to pass, and light up the countenance in a beautiful half tone. Mentioned by Descamps.

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65. A Lady, seated in a room, near a window, having a curtain before it, through which the rays of light pass, and illumine the countenance of the lady in a most agreeable manner. Mentioned by Descamps.

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66. A Young Woman, seated at table, eating sweetmeats.

Collection of M. Van Slingelandt.

67. A Lady admiring herself in a Glass.
Collection of M. Van Slingelandt.

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68. A Lady sitting near a Fountain.
Collection of M. Fagel.

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69. The Holy Family. The Virgin is represented sitting with the infant Saviour on her knees, and St. Joseph by her side.

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70. Diana, attended by nymphs.

$8\frac{1}{4}$ *in.* by $6\frac{3}{4}$ *in.*—P.

Collection of M. Lormier, . . . 1763. . 255 *flo.* 23*l.*

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71. Psyche, with a lamp in her hand, looking at Cupid, while asleep.

Collection of M. Lormier, . . . 1763. . 18 *flo.*

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72. A Small Portrait, said to be that of Molière, finished with the neatness and freedom peculiar to the master.

Collection of George Watson Taylor, Esq., 1832; bought for Drax Grosvenor, Esq., 17 *gs.*

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73. The Wise and Foolish Virgins. The view presents the exterior of a handsome building, towards which a group of five of the wise virgins, bearing their lamps, are advancing, and behind them are three of the foolish virgins (one of whom is on her knees), imploring for some of their oil. Engraved by Delaunay, and also in the Dusseldorf Gallery.

2 *ft.* 1 *in.* by 3 *ft.* 8 *in.*—C.

Now in the collection of the King of Bavaria.

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74. *Ecce Homo.* The Saviour is represented naked to the loins, with His wrists bound, and a reed in His hand. He is surrounded by four soldiers, one of whom holds a blazing

flambeau, while the rest are insulting Him. Engraved in the Dusseldorf Gallery.

4 *ft.* 5 *in.* by 3 *ft.* 5 *in.*—C.

Now in the Munich Gallery.

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75. A Magdalen. The subject represents a beautiful woman, who, having forsaken the vanities of the world, has sought an asylum near a tomb, upon which she leans, holding a lighted lamp in one hand: the other is extended, and her countenance turned towards an angel, who is descending in light, bearing a palm branch in his hand. Her costly raiment, and the furniture of the toilet, lie scattered at her feet. Dated 1700.

2 *ft.* 10 *in.* by 2 *ft.* 1 *in.*—C.

Now in the Munich Gallery.

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76. The Holy Family.

$9\frac{3}{4}$ *in.* by $7\frac{3}{4}$ *in.*—P.

Now in the Munich Gallery.

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77. The Holy Family, attended by an angel.

1 *ft.* $1\frac{3}{4}$ *in.* by $11\frac{1}{4}$ *in.*—P.

Now in the Munich Gallery.

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78. A Young Woman, holding her hand before a candle, to protect it from a youth, who is endeavouring to blow it out.

2 *ft.* 11 *in.* by 3 *ft.* 6 *in.*—C.

Now in the Munich Gallery.

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79. An Artist, seated at a table, occupied placing a light to illumine a bust of Venus, for the purpose of drawing from it.

1 *ft.* $1\frac{1}{2}$ *in.* by 1 *ft.* 7 *in.*—P.

Now in the Dresden Gallery.

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80. A Pretty Young Woman, seated, reading a letter by the light of a lamp, the contents of which appear to be highly satisfactory.

$11\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

Now in the Dresden Gallery.

81. A Young Lady, leaning her head pensively on one hand, resting her elbow on a red cushion, and holding a lighted candle in the other.

$11\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

Now in the Dresden Gallery.

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82. A Girl, seated at a table, having a basket of eggs before her, one of which she is examining by the light of a candle.

$11\frac{3}{4}$ *in.* by 9 *in.*—P.

Now in the Dresden Gallery.

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83. The Useless Remonstrance. The subject exhibits a beautiful young woman, elegantly attired, sitting at the side of a covered table, holding a rich casket with one hand, while with the other she is about to raise its lid, which confines a fluttering bird. At this moment her attention is attracted by the appearance of an aged man, who, with a crutch in his hand and a book under his arm, is counselling her against the approaching danger, and its consequences. A beautiful production of the master.

1 *ft.* 2 *in.* by 11 *in.*—P.

Now in the Musée at the Hague.

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84. A Young Woman putting a lighted candle into a lantern, while a youth, near her, is blowing a firebrand.

Now in the Musée at Amsterdam.

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85. The Companion. A young man, seated, smoking his pipe, and apparently listening to the conversation of his companion, who stands by with a lighted candle in his hand.

Now in the Musée at Amsterdam.

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86. An Illustration of the Proverb, "Every one has his Fancy." The subject is composed of two youths and an old man. One of the former is eating soup, while the other is regaling on an egg; at the same time the old man is looking at

them with a smiling countenance, and is supposed to apply to them the above proverb, which is written on the wall.

Now in the Musée at Amsterdam.

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87. The Companion. A group, composed of three artizans, two of whom appear to be conversing together, while the third is composedly smoking his pipe.

Now in the Musée at Amsterdam.

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88. Venus, represented in a graceful attitude, attended by her doves. Formerly in the collection of M. Van Slingelandt.

Now in the Musée at Amsterdam.

A picture, representing the same subject as the preceding, was sold in the collection of John Purling, Esq., in 1801, for 20*l.*

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89. A Pretty Young Woman, standing at an arched window, putting a lighted candle into a lantern, which she rests on the sill: in the background is seen a party playing at cards.

$9\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Now in the Belvidere Gallery at Vienna.

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90. The Water Doctor. The empiric, having on a velvet mantle and a fur cap, is seated on the left, examining with much attention an urinal, which he holds up to the light. A table is placed before him, on the farther side of which sits a gentleman, who is looking up angrily at a young woman, standing by his side, weeping. Engraved in the Musée Français.

1 *ft.* $2\frac{1}{2}$ *in.* by 1 *ft.*—P.

Removed from the Louvre in 1815, and now in the Hague Musée.

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91. A Youth and a Girl, standing at an arched window; the former has one arm round the neck of the latter, and at the same time holds up a lighted candle to her face, which he appears to have taken from a candlestick, on the sill of the window. A statue of Venus is seen in the background. Engraved in the Musée Français.

$8\frac{1}{2}$ *in.* by $5\frac{1}{2}$ *in.*—P. (*arched.*)

Collection of M. Van Slingelandt, 1785. . 870 *flo.* 78*l.*
Valued by the Experts du Musée, 1816. . 5000 *fs.* 200*l.*
Now in the Louvre.

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92. The Holy Family. The composition exhibits the Virgin, seated, with the infant Saviour in her lap, and St. Ann by her side, who is in the act of raising a covering off the Babe, in order that an angel may see its countenance; at the same time St. Joseph is occupied blowing the embers under a pot.

2 *ft.* 2½ *in.* by 1 *ft.* 7½ *in.*—C.

Valued by the Experts du Musée, 1816. . 3400 *flo.* 136*l.*
Now in the Louvre.

The preceding is, perhaps, the picture which was sold in the collection of M. Van Susteren, . . 1764. . 800 *flo.* 72*l.*

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93. Ceres, bearing a blazing torch in her hand, seeking for her daughter Proserpine.

1 *ft.* 1¼ *in.* by 10¼ *in.*—P.

Valued by the experts du Musée, . 1816. . 1000 *fs.* 40*l.*

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94. An Old Man, writing an answer to a letter, which he holds in his hand.

4¾ *in.* by 3⅝ *in.*—Cop.

Sold in the collection of the Count de Vaudreuil, 1784, with a picture by Gerard Dow of the same size.

Valued by the Experts du Musée, 1816. . 1200 *fs.* 48*l.*
Now in the Louvre.

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95. A Picture, known under the title of *La Reconnoissance de la Bohémienne.*

In a sale at Mr. Christie's, . . . 1818. . . . . 160 *gs.*

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96. *A Pietà.* The Virgin, attended by an angel, bearing a lighted torch, bewailing over the dead body of the Saviour.

Now in the Florence Gallery.

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97. A Sculptor, with a candle in his hand, examining attentively a marble bust of a woman.

Now in the Florence Gallery.

98. A Young Man, seated, with a pot of beer in his hand, and looking good-humouredly at a girl, who is leaning on a table, composed of a tub, having his pipe in her mouth; at the same time an old woman appears to be ridiculing her for attempting to smoke. A lighted candle, a pipe, and some tobacco, are on the table, and a child is seen in the back of the room, warming itself at a fire.

7½ *in.* by 9½ *in.*—P.

Collection of M. Julienne, . . . 1767. . 2410 *fs.* 96*l.*
——— M. de Gaignat, . . 1768. . 1500 *fs.* 60*l.*

Now in the collection of the Duchess de Berri.

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99. A Beautiful Woman, in the character of St. Cecilia.

1 *ft.* by 10 *in.*—P.

Collection of Chevalier Verhulst, . 1779. . 150 *flo.* 13 *gs.*

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100. A Female, bearing the emblems of the four elements.

Collection of Chevalier Verhulst, . 1779. . 100 *flo.* 9*l.*

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101. A Peasant Boy, blowing a brand, the light from which illumines his whole countenance.

Now in the collection of Earl Spencer, at Althorp.

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102. Diogenes, in search of an honest man. The cynic is represented in nearly a front view, having a thick bushy beard, and wearing coarse raiment. He holds a lantern with both hands, and two candles are attached to a button of his doublet: behind are two men, a woman, and a child, the latter of whom appears to be hallooing after him, and is pointing at him with his finger.

2 *ft.* 5 *in.* by 2 *ft.* 6 *in.*—C.

Now in the collection of Prince Augustus D'Arenberg, at Brussels.

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103. Susanna and the Elders.

2 *ft.* 1. *in* by 1 *ft.* 7 *in.*—C.

Collection of M. Van Eversdyke, 1766. . 141 *flo.* 12*l.*

104. A Man lighting his Pipe. In the back of the room are seen a man and a woman.

Collection of M. Van Heteren.

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105. A Young Lady preparing for an Evening Party. She is represented at a toilet, which is illumined by a candle, and near her are two attendants.

Collection of the Spanish Ambassador, 1726. . 265 *flo.* 23*l.*

——— M. D'Acosta.

The preceding is, perhaps, the picture which is now in the Musée at Amsterdam.

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106. A Youth eating an Egg.

Collection of M. Verschuring.

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107. An Allegorical Subject, alluding to the vanity and uncertainty of life, represented by a child blowing bubbles, a skull, an expiring torch, &c. &c.

2 *ft.* 1¼ *in.* by 2 *ft.* 7½ *in.*—C.

Collection of the Spanish Ambassador, 1726. . 80 *flo.* 7*l.*

——— M. Vanden Linden Van Slingelandt.

SCHOLARS AND IMITATORS

OF

GODFREY SCHALCKEN.

Arnold Boonen was a scholar, and a skilful imitator of the candle-light subjects of Schalcken, and, had he exclusively pursued the same line of art, he might probably have attained an equal degree of excellence to that of his master; but the tempting profits of portraiture were too seductive to be neglected for barren fame; and he devoted so large a portion of time to that branch, that he had little left for the study of fancy and familiar subjects. His pictures, therefore, of the latter class, are of rare occurrence, and consequently but little known. He was born at Dort, in 1669, and died in 1729.

Philip Van Dyck. This pleasing painter owes his instruction in the art to Arnold Boonen, and, like him, appears to have frequently attempted the style and manner of Schalcken; examples of his work occasionally are seen, which approach so nearly to that master's, that they are not readily distinguished. His easel pictures, representing sacred subjects, conversations, card parties, and persons engaged at arched windows, are far from being numerous, as he was much occupied with portraiture, both of a large and small size. His subjects display considerable taste, both in the composition and dresses of his figures; and he gave an agreeable expression and graceful air to his females, but in his execution there is neither the delicacy nor sweetness of Schalcken. There is, however, a gaiety and sparkling effect in his pictures, which never fail to attract a

certain degree of admiration, and the Dutch very properly rank him among the last of their distinguished artists.

The Writer has no instance on record of any picture by his hand selling in a public sale for more than 98*l.*

He was born at Amsterdam, in 1680, and died in 1752.

Karel de Moor, like the preceding artist, combined with an agreeable choice of subject a certain degree of talent, which obtained many admirers, and entitles him to the same rank as that painter. He was the son of a picture dealer; and having successively passed through the schools of Gerard Dow, Francis Mieris, and Vanden Temple, he finally entered that of Schalcken, and is said to have very soon equalled his instructor. One of this master's best works, representing a pretty woman, with a child in her arms, at an arched window, is in the collection of Alexander Baring, Esq. The exquisite finishing of this picture is by no means unlike the best productions of Schalcken.

He was born in 1656, and died in 1738.

Olivier Van Durren, D'Euren, or Douven, as he is erroneously described in the English dictionaries, is said to have learnt the art from two obscure painters, named Lambertin and Puitlink, and to have been extensively engaged in portraiture, and copying pictures. He, however, found time to indulge his taste in the production of original works, some of which approach sufficiently near the style and colour of Schalcken, as to induce a belief, that he either studied under that artist, or took his pictures for his models.

He was born about the year 1656, and died in 1726.

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AND
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JOHN VAN HUYSUM,
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CLAUDE LORRAINE,
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JEAN BAPTISTE GREUZE.

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